

WEDDING

THE ILLUSTRATED

NUMBER

LONDON NEWS



H.R.H. PRINCESS MARINA.

After the Portrait Specially Painted for "The Illustrated London News"

by John St. Helier Lander, R.O.I.

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"Mina" Attractive Crêpe Evening Gown with contrasting colour on bodice, and loose panel lined at back. In black/red, navy/pink, brown/green or black tulip/blue. - - 80/-
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H.R.H. THE DUCHESS OF KENT.
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Maria
November 29 1934



H.R.H. THE DUKE OF KENT, K.G.
FROM THE PAINTING BY P. A. DE LÁSZLÓ, M.V.O.

George
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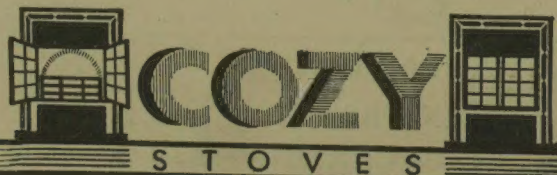
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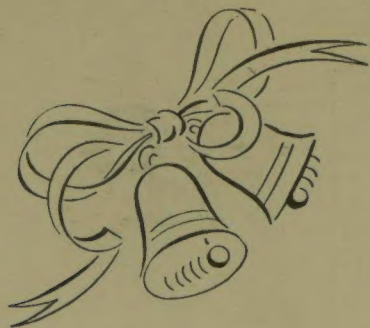
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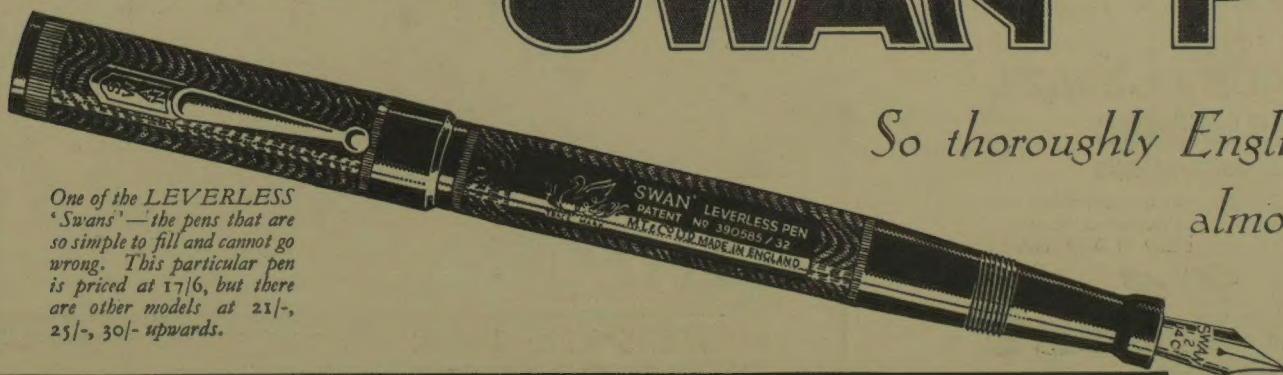


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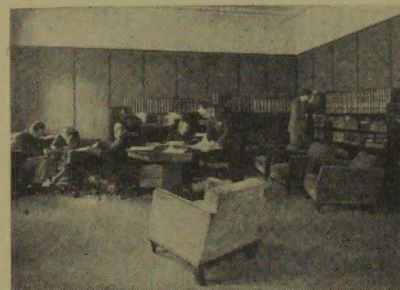
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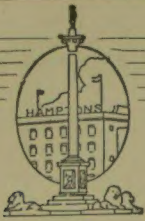
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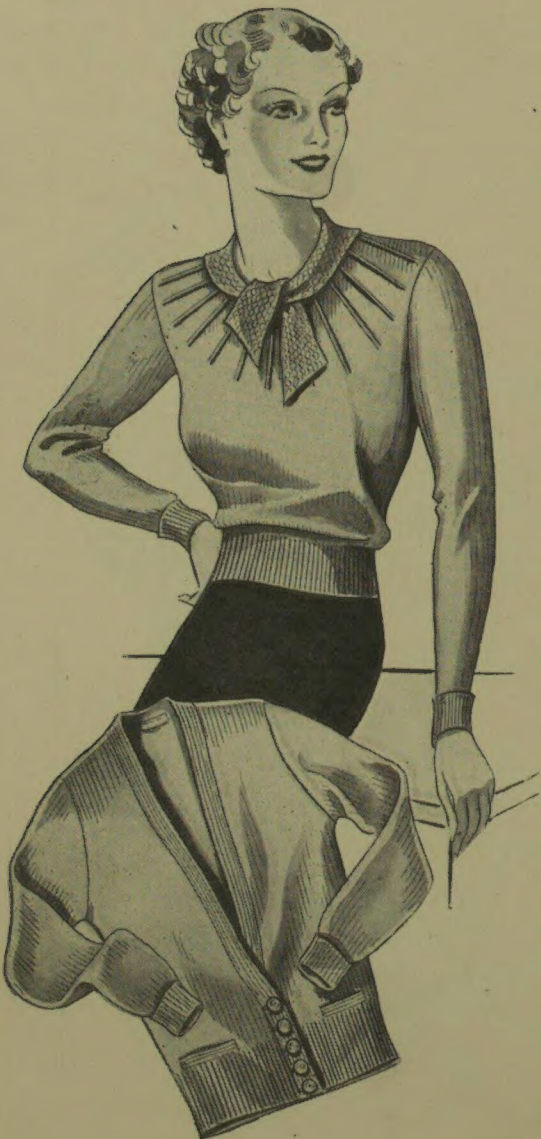
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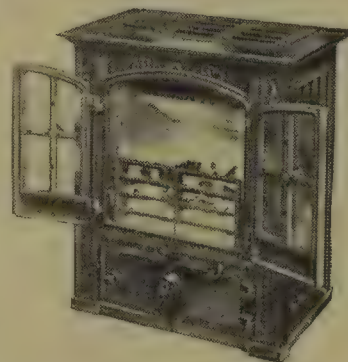
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I HAVE been invited to write another advertisement for Three Nuns. Ought I to wallow in superlatives, and say that this is immeasurably the finest tobacco ever known? Let me rather stick to what is beyond controversy. For instance: if you look into your pouch after you have emptied it of its last pipe-load of Three Nuns, you will find there perhaps a speck or two of dust, and not a shred of waste. This alone makes Three Nuns a truly economical tobacco to buy, even if it does cost one-and-twopence-halfpenny an ounce.

190

Issued by STEPHEN MITCHELL & SON, Branch of The Imperial Tobacco Co. (of Great Britain and Ireland), Ltd., St. Andrew Square, Glasgow



Beauty Sleep—EVERY NIGHT

The surest way to retain the set and beauty of your waves is to wear a "Ladye Jayne" every night. The "Ladye Jayne" is faultlessly cut and keeps the waves gently in position. IT MUST BE A "Ladye Jayne."

Always look for the Tab marked—"Ladye Jayne." Regd. design.

1/- to 6/6 at Hairdressers and Stores, including Harrods, Selfridges, Boots

WEAR A Ladye Jayne SLUMBER HELMET

COLDS AND NASAL CATARRH relieved and duration shortened by using soft, absorbent

TOINOCO
SILKY-FIBRE HDKFS.

once and destroying. In cartons of 50, 2s.; 500, 18s. At chemists, or Post Free from (Dept. I.N.):—

The Toinoco Handkf. Co., Ltd., 55, Hatton Garden, E.C.1

THE
POMEROY
ORIGINAL
SKIN FOOD

Bestows a triple blessing upon all who use it
The thrilling loveliness of youth
The cultured perfection of maturity
The well preserved loveableness of later years

What sweeter legacy could any woman desire?

2s 4s 6s

THE HOUSE OF POMEROY
29 OLD BOND ST
LONDON
W.1

The LINK EXPANDS

—as you pull
up your sleeve

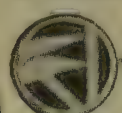
NO FUSS WITH CUFFS
FOR A WASH OR ODD
JOB, READY IN A JIFFY!
MAKES AN IDEAL GIFT



**EXPANDA
CUFF LINKS**



Rolled gold (single extension) 2/6. Double extension, 3/6. Hand-enamelled (single extension) 3/6 and 4/6. Double extension, 5/6. 9-carat gold from 30/- per pair.



This is the 4/6 hand-enamelled. Closed & extended

Obtainable from good Gent's Stores. In difficulty send to Stra'ton & Co., Ltd., (Dept. U) Balmoral Works, B'ham

ROLL'S

"H.R."

HENRY ROLL & Co. LTD.,
68, STORK'S ROAD, S.E.16

COFFEE

5 1/2 LB. OBTAINABLE FROM
HIGH-CLASS GROCERS.



COMPLETE KIT FOR THE ROYAL SPORT OF RIDING

HIGH QUALITY
AT VERY
LOW CHARGES

For
LADIES, GENTS
and CHILDREN

**RIDING JACKET &
BREECHES**, 84/-, 97/6, 107/6

**RIDING
JACKETS** from 62/6

READY-TO-WEAR JACKETS
from 35/-

RIDING JODHPURS

23/-, 32/-, 40/-, to 60/-

RIDING BREECHES

21/-, 25/-, 35/-, 40/-, to 60/-

All our garments are cut
by expert riding-garment
tailors and perfect satisfac-
tion is guaranteed.

CHILDREN'S READY-TO-WEAR
JODHPURS, 13/6, 15/6, 21/-
BREECHES, 12/6, 14/6, 17/6.

**BOOTS, HATS, PULLOVERS, SHIRTS,
CROPS, GLOVES, etc.**

Send for Catalogue:



NOTE OUR ONLY ADDRESS (Dept. 39.)
19, NEW QUEBEC ST., LONDON, W.1.
Two Minutes from the Marble Arch

The Ideal Liqueur for Entertaining



Always choose GRANT'S
LIQUEURS—made by the
famous house for Cherry
Brandy—THOS. GRANT &
SONS—over 150 years
reputation for wonderful
quality.
CHERRY BRANDY, CRÈME
de MENTHE, SLOE GIN, etc.

Welcome Always
Keep it Handy

Lady Liqueur

**GRANT'S
MORELLA
CHERRY BRANDY**

Society's Favourite Sweetmeat
A. G. ELVAS
Plums

Are better than sweets, free from acidity and fattening sugar
INSIST ON **A. G. ELVAS** FOR QUALITY

HERALDRY and GENEALOGY

TEL.: WHITEHALL 1425.

CULLETON'S HERALDIC OFFICE,
LTD., of 2, King Street, St. James's,
S.W.1, specialise in the tracing of pedi-
grees, in Heraldic work of every descrip-
tion and in designs for all purposes.

Gifts

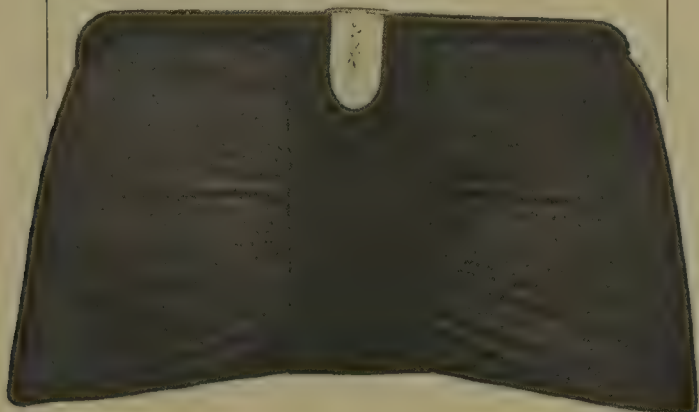
from the Handbag Department

at Debenhams

The Catalogue of Christmas Gifts is now ready and will be sent post free on request.



Fashionable Suede Bag with stitched flap and calf leather handle. In navy, black and nigger - 21/9



Dainty Pochette in crinkled satin, with mother of pearl and paste diamond clasp. In all afternoon or evening colours - 21/9



Smart calf leather thumb-loop Bag, with chromium clasp, fitted inner division and mirror. In black, navy and nigger - 21/9

Debenham & Freebody

WIGMORE STREET, W.1

(Debenhams Ltd.)



Hat for escape from Winter

This is the hat for blue seas and sunny skies. It's of Shantung Baku, edged with taffeta. There's a plaiting of taffeta round the shallow crown, which has a smart little tuck on the right side. The just-firm-enough wide brim can be turned up or down at the back. Colours: natural, brown, navy, black. Sizes 6 $\frac{3}{4}$, 7.

35/-

Larger sizes obtainable.

JENNERS
PRINCES STREET EDINBURGH
LIMITED

SENT ON APPROVAL: JENNERS PAY CARRIAGE IN GREAT BRITAIN



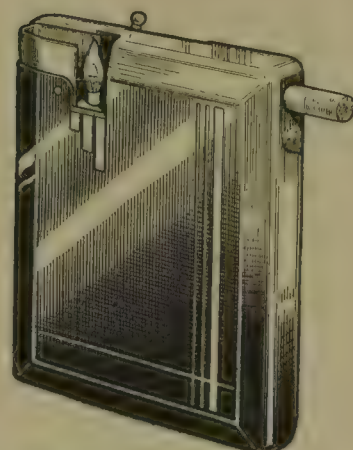
ONE MOVEMENT delivers a lighted cigarette to your lips THIS YEAR'S MOST OUTSTANDING XMAS GIFT

Think of it! You simply touch a little button and . . . a lighted cigarette is delivered to your lips! Just ONE automatic movement . . . that's all . . . not a dozen or more different ones . . . and operated with one hand only! And there are 17 other cigarettes waiting to automatically jump into position for the next smoke! It's unbelievable . . . almost uncanny . . . yet . . . it's a fact! Its rich, fast colours in modern designs, dyed deep into the new light-weight metal by a patented process, give it a distinctive and exclusive appearance which will make you proud to own one! You'll marvel at its cleverness . . . be thrilled with its efficiency. As a motorist you mustn't miss it . . . there's no further need to take chances while driving, fumbling for your cigarettes and matches . . . Remember . . . a touch . . . a puff . . . and that's enough with the Magic Case. As a gift to a friend . . . you'll be thanked time and time again. Already thousands have been sold all over the country, every day letters of appreciation and praise come tumbling in . . . the



the Magic Case is irresistible. You MUST have one for Christmas! Fill in your order form NOW and post IMMEDIATELY.

The MAGIC CASE



EXCLUSIVE DESIGNS

1. Black and Silver
2. Blue and Silver
3. Green and Silver

Holds 18 Cigarettes
Weighs only 4 ozs. **20/-** Post Free

Sent C.O.D. if desired

SOLD UNDER GUARANTEE OF SATISFACTION OR MONEY REFUNDED.

Foreign Postage 1/- extra

TRADE ENQUIRIES INVITED

COUPON

NAME
ADDRESS
..... I.L.N.

ORDER YOURS NOW!!

WARNER, WEBB & Co., Midland Chambers,
EVERTON RD., LIVERPOOL, 6

By Appointment to H.M. King George V.

CHAMPAGNE Charles Heidsieck REIMS

EXTRA DRY

FINEST QUALITY

1926 VINTAGE

BY APPOINTMENT TO HIS MAJESTY THE KING

The old standard of quality which made Scotch Whisky famous throughout the world.

BY APPOINTMENT TO H.M. THE KING OF SWEDEN

MACPHERSON'S "Cluny" SCOTCH WHISKY

Sole Proprietors:
JOHN E. MCPHERSON & SONS
NEWCASTLE-UPON-TYNE
EDINBURGH AND LONDON
(Established 1857)

FOOT'S ADJUSTABLE REST-CHAIRS

Simply press a button and the back declines or automatically rises. Release the button and the back is instantly locked. The sides open outwards, affording easy access. The Leg Rest is adjustable to various inclinations, and when not in use it slides under the seat.

Catalogue C7 of Adjustable Chairs Post Free.

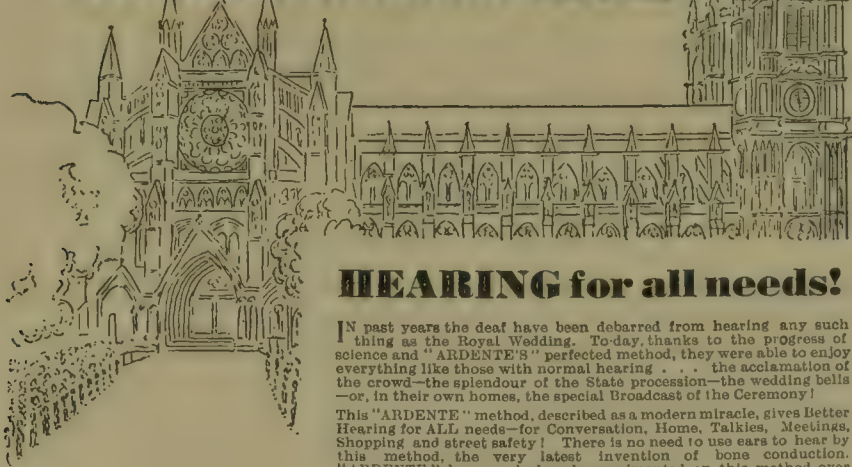
Automatic Adjustable Back.

168
Gt. Portland St.,
LONDON, W.1.

The 'Library Lounge.'

How the DEAF

Heard the ROYAL WEDDING
in London or on the Wireless



HEARING for all needs!

IN past years the deaf have been debarred from hearing any such thing as the Royal Wedding. To-day, thanks to the progress of science and "ARDENTE'S" perfected method, they were able to enjoy everything like those with normal hearing . . . the acclamation of the crowd—the splendour of the State procession—the wedding bells—or, in their own homes, the special Broadcast of the Ceremony!

This "ARDENTE" method, described as a modern miracle, gives Better Hearing for ALL needs—for Conversation, Home, Talks, Meetings, Shopping and street safety! There is no need to use ears to hear by this method, the very latest invention of bone conduction. "ARDENTE" have worked and experimented on this method over a number of years, their

"BONADENTE"

is perfection. Entirely different, with amazing true-to-tone results—"BONADENTE" means that there is nothing to be worn in the ear orifice and is really inconspicuous. It does not matter what is the cause or extent of your deafness, slight or even cases considered hopeless are now benefiting. This is the complete answer to your needs, whatever you have tried or are using now. Even if the drums are perforated or removed, bone conduction means that you hear by bone-contact—no need to use your ears at all.

Do not delay, therefore: make perfect hearing your memento of the Royal Wedding, the results of this method must be tried to be believed.



THE WORLD'S GREATEST HEARING SERVICE

309, OXFORD STREET, LONDON, W.1.

(Look for coloured building and clock.) Mayfair 1330-1713.
Birmingham, Bristol, Cardiff, Exeter, Edinburgh, Glasgow,
Hull, Leicester, Leeds, Liverpool, Manchester, Newcastle.

CALL NOW FOR
FREE TEST.

If unable to call, write for details and "Medical Reports." For your convenience, 'phone private line and ask for appointment or particulars.

PRIVATE LINE:
MAYFAIR 0947

FREE HOME TESTS
ARRANGED.

THAT'S THE BEAUTY OF "CLIPPERS" MY DEAR!

They fit
FLUSH
to the edge
of the carpet

"You won't find any other stair carpet holder doing this—the other kind stick out over the wood-work at the sides and are as bad as Stair Rods. So, you see, genuine 'CLIPPERS' cannot trap dust and fluff, nor do they catch the duster like the old stair rods did. And aren't they neatness itself?"

"CLIPPER" Stair Carpet Holders are immensely strong and they are all one piece, no springs, hinges or catches to go wrong or to need greasing. Once down they "stay put," but are instantly removable for lifting the carpet.

"CLIPPERS" do not "break up" the beautiful pattern of a stair carpet as stair rods do. "Clippers" are away from the feet, never get kicked or scratched and never need cleaning—thus time formerly taken in cleaning rods is saved.

INSIST ON THE GENUINE "CLIPPER" STAIR CARPET HOLDERS. LOOK FOR THE "SHIP" TRADE MARK.

At all Ironmongers,
House Furnishers and
Stores. In case of difficulty,
write for name of
nearest stockist to:

SMITH AND DAVIS, LIMITED.
STAMPED BRASSFOUNDERS
HAMPTON ST. BIRMINGHAM

THE POPULAR
SIZE

PER 6" 9" 1 1/2" PAIR
FOR NARROW STAIRS FOR AVERAGE STAIRS FOR WIDE STAIRS

REG TRADE MARK
CLIPPER
STAIR CARPET HOLDERS



In Copper,
Bronze and
all popular
finishes.

CAMEL COATS



Bled, Jugoslavia, Friday.

PRINCE GEORGE and his fiancée, Princess Marina of Greece, left Bohinj together to-night in the late train to Munich, both wearing exactly similar big camel-hair overcoats and sportive blue and white scarves.

Princess Marina's decision to accompany Prince George for as much as possible of his journey had

STUDD & MILLINGTON LTD

51, CONDUIT STREET, W.1.
67-69, CHANCERY LANE, W.C.
81, GRACECHURCH ST., E.C.3.
ABBAY HOUSE, VICTORIA ST., S.W.1.

Write for patterns and new designs

NEW CLARGES HOTEL

Half Moon
Street, Mayfair

Quietly luxurious hotel. Near the Royal Palace and Parks, joined with the New Clarges Restaurant, Foyer, Café and Grill, Clarges Street, Piccadilly. . . . Renowned throughout Europe for its excellent cuisine, Oysters, Lobsters and Wines.

Open till midnight. S. Harwath

Telephone: Grosvenor 2964

Telegrams: "Clarghotel, Audley, London"

MORGAN & BALL GOLF MITTS

FOR

GOLF, FISHING, SHOOTING,
WINTER TENNIS, GARDEN-
ING, AND OUTDOOR USE IN
COLD WEATHER, LEAVE THE
FINGERS AND GRIP FREE,
BUT KEEP THE HANDS AND
WRISTS WARM AND SUPPLE



ANGORA 7/6 ALL WOOL 2/6

MORGAN & BALL
53, 54 & 55, PICCADILLY, W.



Wood CLOCK, Jacobean, 8-day strike, 19/6d.



Pin Seal THUMB-LOOP BAG.

Silk lining, nickel frame, divided inner, double sided mirror, 21/-

Typical examples of the distinctive Christmas Gifts obtainable from the following BOOTS Branches:-

182, REGENT STREET, LONDON, W.1
ROYAL EXCHANGE, MANCHESTER
"Boots Corner" Union St. & Argyle St., Glasgow,
C-1



The CORNISH RIVIERA

CORNWALL, land of legend, rugged cliffs, and beautiful old-world villages, is, thanks to its remarkably mild and equable climate, justly proclaimed as Britain's ideal county for Winter holidays or residence.

Read about this delightful county in "Winter Resorts" by Maxwell Fraser, F.R.G.S., obtainable free at G.W.R. Stations and Agencies, or direct from the Superintendent of the Line, G.W.R., Paddington Station, London, W.2.

Penny-a-mile Tickets still issued from London and all parts, available by any train any day, for return any train any day within a month. Enquire at Railway Stations or Agencies for all information.





Winter Sports in the Dolomites

Photo: Uta—Merano

WINTER SPORTS IN ITALY

50% Reduction on Railway Fares

ALPS: Clavières - Sestrières - Courmayeur -
Gressoney - Valtournanche - Asiago

APENNINES: Boscolungo Abetone-Terminillo-
Roccaraso

DOLOMITES

30 Winter Sports Resorts with 20,000 Beds
Information: UTA—Merano

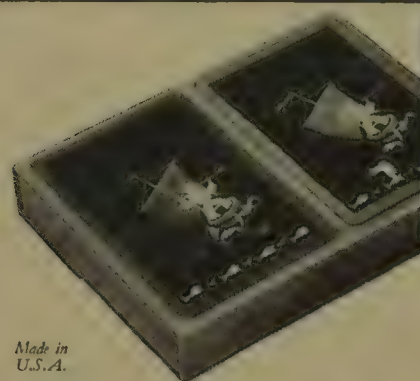
COLLE ISARCO 3650 ft. **HOTEL GUDRUN**
90 beds, Pension Lire 25-35

CORTINA 4100-8200 ft.
THE PARADISE OF WINTER SPORTS IN THE DOLOMITES
35 HOTELS—3,000 BEDS

CRISTALLO Palace Hotel 220 beds: Pension L. 46-78. **CONCORDIA Park Hotel** 160 beds. Pension L. 37-50.
SAVOY Grand Hotel 180 beds. Pension L. 45-70. **CORTINA Hotel** 140 beds. Pension L. 35-46.

CORVARA 5110 ft. **HOTEL POSTA ZIRM**
70 beds, Pension L. 20-24

FOR INFORMATION:
E.N.I.T. . . . Italian State Tourist Department, 16, Waterloo Place,
Regent Street, S.W.1, and all Travel Agencies.

Made in
U.S.A.

PLAYING CARDS
*that express
your individuality*

Whatever your taste it is
given full expression in these
delightful cards. Ask for

"Congress" "Enchanting"
"Kenilworth" "Avon"

Single and double packs in a wide range of designs and colours.
Of Stationers and Stores.

Sole Distributors:—

L. G. SLOAN, LTD., The Pen Corner, Kingsway, London, W.C.2

PERFUME SPRAY
with CHROMIUM
PLATED MOUNT.
£1.1.0d.

BRUSH SET
SOLID SILVER
and REAL ENAMEL
£10.10.0d.

**CROCODILE GRAIN
PAD COVER**
fitted with Orient Blue
Parchment, post-quarto
pad and 24 envelopes to
match **11/6**

*Typical examples of the distinctive
Christmas Gifts obtainable from the
following BOOTS Branches:—*
182, REGENT STREET, LONDON, W.1
ROYAL EXCHANGE, MANCHESTER
"Boots Corner" Union St. & Argyle St., Glasgow,
C.1

The "Mosco" MACKINTOSH

Cut on the lines of a Cavalry Overcoat, the "Mosco" Mackintosh gives complete protection in the smartest manner for both Ladies and Men.

For Men (Lightweight)	-	-	-	£2 . 17 . 6
" " (Heavyweight)	-	-	-	£3 . 15 . 0
" Ladies	-	-	-	£2 . 17 . 6
Riding Aprons	-	-	-	16/6

You can order by post with confidence. Perfect fit guaranteed. Please state Height and Chest measure.

If you have not already had your copy of our booklet, "The M.F.H. Who Ran Riot"—colourfully illustrated by H. M. Bateman—send for one to-day and enjoy a hearty laugh.

MOSS BROS

& CO. LTD

COVENT GARDEN

(Corner of King Street and Bedford Street, W.C.2)

Telephone: Temple Bar 3341 (6 lines).

Telegrams: "Parsee, Rand, London."



AJO

BANISH THE TORTURE OF 'NERVES'

Amazing Results of a Wonderful Drug-less Treatment for Nervous Disorders

THOUSANDS of former nerve-sufferers have blessed the day they wrote for the remarkable little booklet which is now offered FREE to every reader of this announcement. The writers of the grateful letters below might never have experienced the glorious happiness they now enjoy had they not taken the first step by sending for this booklet.

If you suffer from Weak Nerves, Depression, Insomnia, Morbid Fears, Blushing or any similar nerve-weakness, let me show you how to conquer your nervousness before it conquers you!

READ THESE SPLENDID TESTIMONIALS AND THEN DO AS THESE FORMER SUFFERERS DID—SEND FOR MY BOOKLET

"MY FEARS HAVE ALL VANISHED."

I can never hope to express my gratitude adequately to you. My cure means more to me than life itself; it seems as though I have been dead for years and have just come to life. It is really marvellous how my fears have all vanished, as they were so firmly established and of such a dreadful nature.

"SUFFERED MISERY FROM CHILDHOOD."

I felt I must write and tell you how greatly I've improved during the first week of your wonderful treatment. It is remarkable how different I feel. I don't have that weak, nervy feeling now, and I do not tremble. To think I had suffered the misery from childhood! I only wish I had known of your treatment earlier.

"DONE ME A WORLD OF GOOD."

Many thanks for your kind and good advice, which has done me a world of good. I have been troubled with Self-consciousness more or less for 30 years. Would that I had seen your advertisement years ago.

A copy of this wonderful booklet, together with some of the most remarkable genuine testimonials ever published, will be sent in a plain sealed envelope without charge or obligation. Write NOW and you will be delighted to learn how easily you can acquire strong nerves, robust health and a happy, confident personality.

HENRY J. RIVERS (Dept. L.W.I.)
40, Lamb's Conduit St., London, W.C.1

FINLAY'S SHEETS



For Restful Nights



SOFT and ALLURING
STRONG and ENDURING

WOVEN
AND
BLEACHED
IN
SCOTLAND

Sold by leading drapers. If you have any difficulty in obtaining, please write to the manufacturers for name of retailer.

JAMES FINLAY & CO. LIMITED, GLASGOW

22 West Nile Street
Glasgow, C.1

London Office
24 Lawrence Lane, E.C.2

ESTABLISHED 1750

SEAJOY PLASTER

PREVENTS ALL TRAVEL SICKNESS
By SEA, LAND and AIR
No Medicine. Simply a plaster to be worn as directed
Price 3'. Obtainable from all Chemists or By post 3'2 from
SEAJOY CO., 114, Upper Richmond Road, Putney, S.W.15 Phone: Putney 0414

ALFRED TOWNEND

(A. J. White (Hatters), Ltd.)



Silk Hats for Hunting and Town Wear.



Racing Caps and Jackets made in any colours

73 and 74 Jermyn Street, St. James's
London, S.W.1 Phone: Whitehall 6885.

HOW TO DRESS WELL

OPEN A CREDIT ACCOUNT WITH SMARTWEAR
No Deposit, No References required
even from non-householders.

VISIT our magnificent showrooms, or if you are unable to call our specially trained staff in the Mail Order Dept. guarantee to fit you to perfection by post.

WRITE to Dept. M.134 for Ladies' Catalogue of latest Winter Fashions sent post free.

Smartwear
263-271, REGENT ST.,
OXFORD CIRCUS, LONDON, W.1.
Lighton, 40-42, West St. B'ham, 94, Corporation St.
Notttingham, 20, Milon St. Belfast, 10, Donegall Place

Reception scene

Luxurious Furs for Formal Wear

Left: 1. A two-piece in Calé-dyed Russian Ermine, made from selected skins. The cape may be worn separately.

2. A beautiful model in Canadian Mink of a rich, dark shade. Skillfully worked strands pattern the large collar and give straight, slender lines to the coat.

3. A model of Chinese Lamb dyed a Pastel shade, with an Arctic Fox collar to tone. The silky skins are beautifully marked, and make a coat exceptionally light in weight.

Right: Two swirls of dyed Arctic Fox make the lovely collar of this model in beige Shaved Lamb.

W. UJHELY (1931) Ltd.

14, Brompton Rd., S.W.1, and

MONTAGUE SEYMOUR, Ltd.,

69, Knightsbridge, S.W. 1

Tel.: KENsington 0048

Models by
Ujhely

THOUGH "shirt" be the name for both, there is all the difference in the world between the article manufactured by the thousand in a shirt factory and a shirt that is carefully tailored. Again, there is a pronounced difference between the ordinary tailor-made article and the shirt that is created. The one represents shirt-making, the other shirt-craft. And that is why the best informed among well-dressed men are Lewin customers.



DRESS
SHIRTS

from
14/6

COLOURED
SHIRTS

from
15/6

Established
1898

T.M. Lewin

T. M. Lewin
T. Lewin
G. J. Lewin } Sons

39 Panton St., Haymarket, London, S.W.1
(ONLY ADDRESS)



TO HER MAJESTY
THE QUEEN



TO HIS MAJESTY
THE KING



TO HIS ROYAL HIGHNESS
THE PRINCE OF WALES

BY APPOINTMENT

THEODORE HAMBLIN LTD
DISPENSING OPTICIANS
MAKERS OF SPECTACLES TO
SURGEONS' PRESCRIPTIONS ONLY



HAMBLIN'S
"CONTOUR" SPECTACLES
IN
"CRYSTAL"

15, WIGMORE STREET
LONDON, W.1.
AND PROVINCES

DR. BARNARDO'S HOMES



8,500 children being supported.

10/-

will feed one child for a fortnight
at the Christmas Season.

**Please be Santa Claus to a destitute
little one this Christmas.**

Cheques and Orders payable "Dr. Barnardo's Homes Food Fund" and crossed, addressed
Dr. Barnardo's Homes, 92 Barnardo House, Stepney Causeway, London, E.1.

WORK NOT CHARITY



In twelve seasons the League has definitely enabled 13,817 men to take up work, in addition to employing 1732 itself on special constructive schemes of its own.

We guarantee that all money sent in direct response to this advertisement will be wholly expended in wages.

YOUR CONTRIBUTION,
however small, will be gratefully received by:—

**The Hon. Treasurer,
Sir Francis Goodenough,
C.B.E.**

**Winter Distress League,
23 Bedford Row,
London, W.C.1.**

Telephone: Chancery 7140

Please help us to
help such as these

THE SPIRIT OF GIVING: PROVIDING FOR YOUNG AND OLD.

WITH the Christmas spirit in the air, it is well that people should not only remember their friends and their relations, but should think also of the poorer and less fortunate. The first name on the list of charities which solicit the benevolence of our readers is Dr. Barnardo's Homes. "No destitute child ever refused admission" is a proud claim to maintain, even for an organisation as widely and justly renowned as Dr. Barnardo's Homes. But it has proved true to 116,000 children in the past, and it is unthinkable that it should not prove true to as many again, and many more in the future. All these children have to be clothed and fed; and, moreover, Christmas is drawing near. The need is very great, and all subscriptions, however small, will be welcomed thankfully. They should be addressed to the Rt. Hon. Lord Ebbisham, G.B.E. (Honorary Treasurer), 18-26, Stepney Causeway, London, E.1.

But what of the 4500 young people in the care of the Waifs and Strays Society? The fulfilment of their Christmas hopes is a matter for real concern to the Society in these days. To be father and mother to a family of 4500 is no easy task, and the Society's income permits only of bare necessities. Yet, outside its doors are so many children to whom even these are denied. Will you think of these children?—and especially of those who are still left outside the Homes, and in urgent need of the help which you can enable the Society to extend to them, by sending a donation to the Secretary, the Waifs and Strays Society, Old Town Hall, Kennington, S.E.11.

The work of the Shaftesbury Homes and *Arethusa* Training Ship has met with great success during the past year, many boys and girls having been successful in examinations and in promotion in their various spheres of work. Unfortunately, despite the splendid work being carried on, at the moment there are large accounts still to be paid, in addition to the amount outstanding on the new *Arethusa*. The Society therefore pleads for new helpers, in order that this great work may be carried on to its utmost capacity. Donations may be sent to 164, Shaftesbury Avenue, London, W.C.2.

The cost of the Christmas Party given last year by the Salvation Army came to £14,600—that is, 2s. per head. Getting the supplies in bulk, it is surprising how far the 2s. was made to go, and the Christmas Party fulfilled its intention of generating a great volume of human happiness, beginning with those thousands in the shelter of the Army's Social Work, who were, through fault or misfortune, found without friends, home, means of support or wholesome interest in life. These, whose need for human friendship is so great, account for nearly 14,600 out of the 146,000. For nearly all of these, were they not linked with the Army, there would be no Christmas brightness at all—only sad recollections of Christmas happiness in days gone by. Empty stomachs would go with bitter memories, and now a deepened sense of isolation and failure. For such, the ample supply, the tasty fruit, the brightness

Imperial Cancer Research Fund

Patron—HIS MOST GRACIOUS MAJESTY THE KING.

President—HIS GRACE THE DUKE OF BEDFORD, K.G.

Chairman of the Executive Committee—SIR HUMPHRY ROLLESTON, BT., G.C.V.O., K.C.B.

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Another institution working in the same cause is the "Imperial Cancer Research Fund." It was founded in 1902, under the direction of the Royal College of Physicians of London and the Royal College of Surgeons of England, as a centre for cancer research. The whole resources are devoted to the systematic investigation of the cancer problem. The chairman of the executive committee is Sir Humphry Rolleston. In sending a donation to the Hon. Treasurer, 8-11, Queen Square, London, W.C.1, our readers may be sure of contributing to an eminently worthy cause.



Christmas Cheer

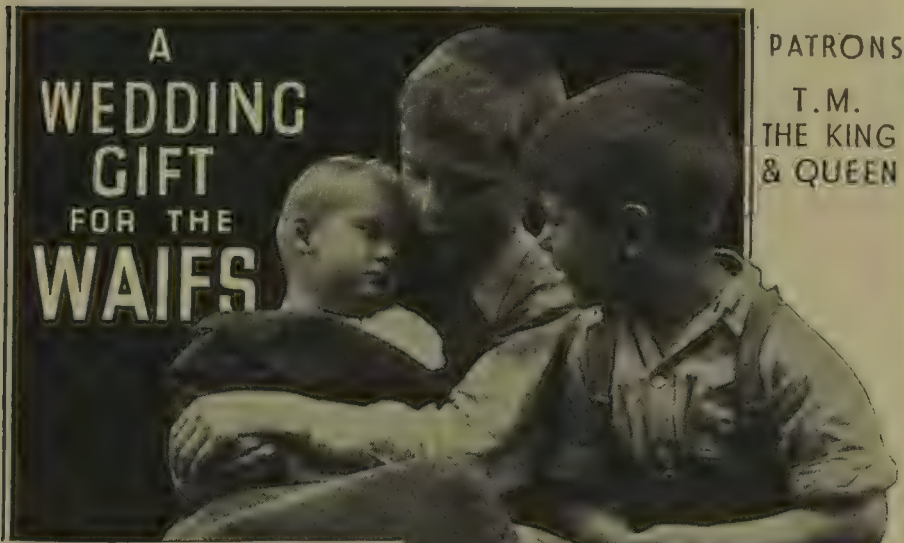
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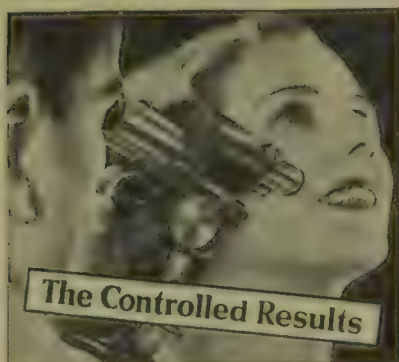
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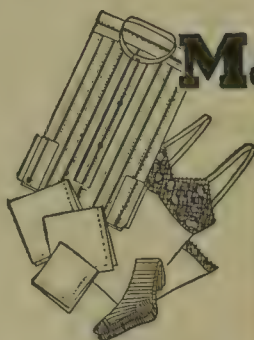
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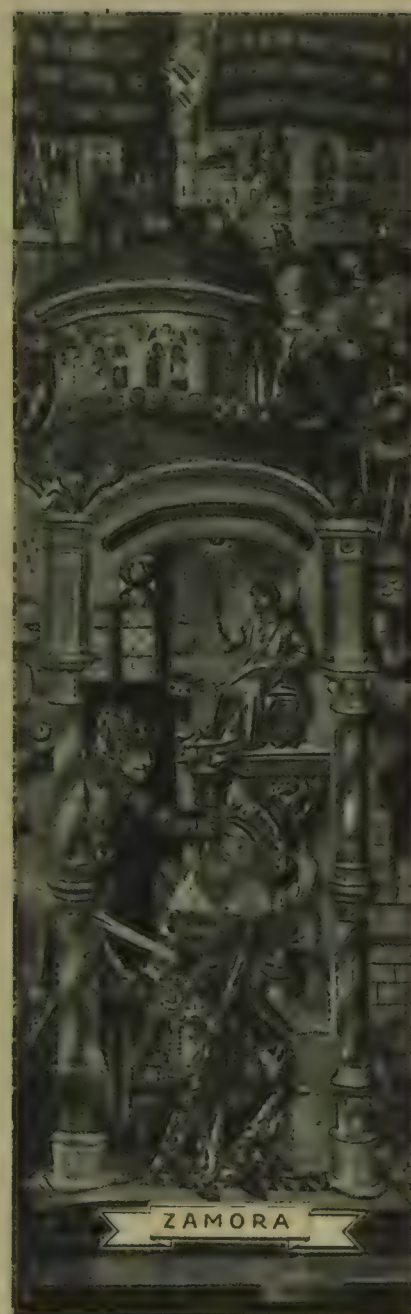
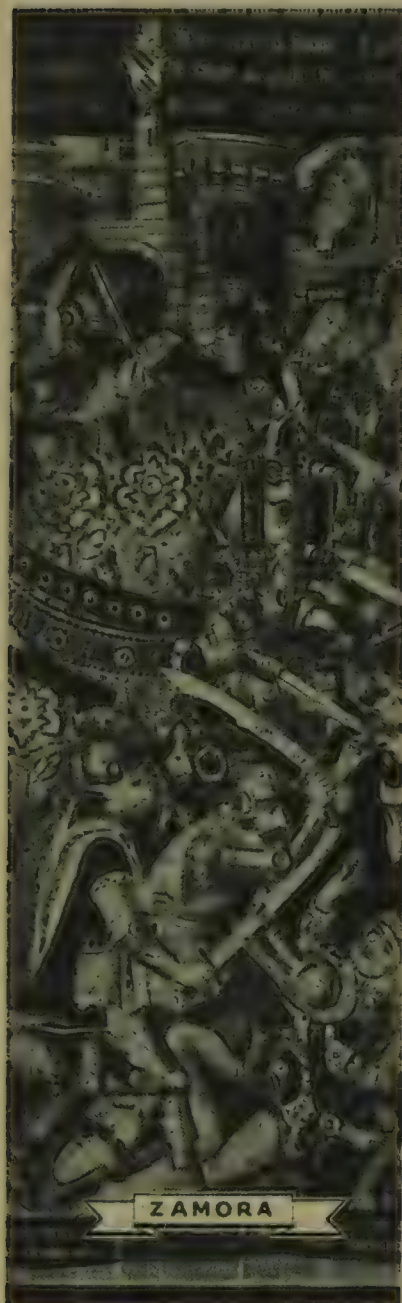
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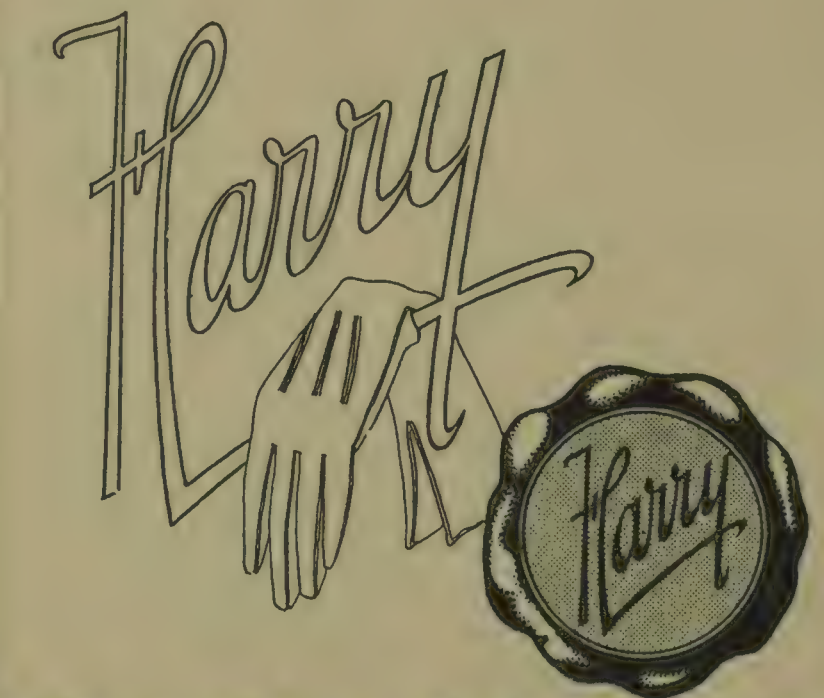
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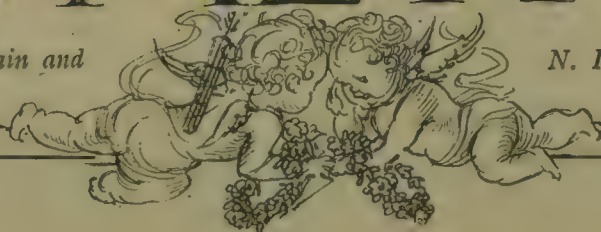
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SATURDAY, DECEMBER 1, 1934.



PRINCESS MARINA IN PROFILE: THE FIRST DE LÁSZLÓ STUDY FOR OUR SPECIAL SUPPLEMENT PORTRAIT.

Mr. de László's first intention was to paint H.R.H. Princess Marina (now the Duchess of Kent) in profile, as this study shows. On second thoughts, he determined to paint her full-face, with the result reproduced in colours

in this issue, where the portrait in question appears with its companion, the same artist's portrait of H.R.H. the Duke of Kent. Both the completed picture and the study are in the de László Exhibition at Knoedler's.

REPRODUCED FROM THE ORIGINAL STUDY BY P. A. DE LÁSZLÓ, M.V.O., NOW IN THE DE LÁSZLÓ EXHIBITION AT MESSRS. KNOEDLER'S, '15, OLD BOND STREET, W.1. (COPYRIGHT RESERVED.)



By G. K. CHESTERTON.

AS this issue of *The Illustrated London News* is chiefly devoted to the Royal Wedding, it has been felt as fitting that even the words in this obscure corner of the paper should be similarly attuned to the chorus hymeneal or triumphal chant. And my particular foes and friends, their eyes fixed upon me with fiendish and gleeful anticipation of my floundering and falling down all over the place on this courtly occasion, will be bitterly disappointed; because I approach the topic without any embarrassment whatever. It does really seem to me to be a much more interesting topic, for anyone with a sense of history and humane culture, than the topics that commonly fill the newspapers at other times; such as the self-righteous bickering of politicians or the noisy freaks and stunts of ignorant millionaires.

To begin with, I may explain that I am one of the people who really like weddings. Or, rather, to speak more strictly, I am one of the few people who admit, and even boast, that they like weddings. If I took quite simply and seriously the testimony of a long succession of individuals whom I have met, and with whom I have conversed on the topic, I should be bound to deduce that they all of them detest weddings. They always describe them as orgies of futility and fatigue; as occasions of flaunting vulgarity or sickly sentimentalism; as crushes and crowds of stuffy relations, made more insupportable by the intolerable presence of priests or parsons in churches or chapels; for it is generally agreed that having to have parsons is an even more horrible calamity than the horror of having any relations. In short, it may logically and definitely be deduced that most human beings abhor and repudiate weddings, especially these important weddings; which is why the church is always crowded to the roof with a mob big enough to burst all the doors and windows.

In fact, I have noticed that the person who claims to hate weddings is generally the person who makes them hateful. It is precisely the sort of lady who stands on a chair to count the duchesses, or talks in a loud voice about who might have married whom, who eventually staggers out of the crowd, laden with snapshots of all the wealthiest people, and autographs of all the more vulgar celebrities, to cry aloud in utter weariness how much she loathes weddings. But all these loathsome things, including the lady herself, are not a wedding. When I say I like a wedding, I do not mean that I like what interrupts a wedding, stifles a wedding, obscures all sight or sound of a wedding, or distracts everybody's mind from the very idea of a wedding. I mean I like the idea of a wedding. This will be quite enough of a paradox for my fiendish critics to digest. The actual words of the Anglican Marriage Service, for instance, seem to me to be a triumph of the English tongue at least as great as anything in Milton or Shakespeare; and it can be said of them, more than of most poems

and even great poems, that to anyone who can feel them they are always fresh and even surprising. And they deal with things that have nothing whatever to do with the paltry frivolities or passing fashions of our particular state of society; which (let us hope) is passing too. They are really worthy to have been spoken over Adam and Eve, in a voice that breathes o'er Eden, not merely in a breath, but a thunder-clap.

Next, we may consider the aspect of this special sort of occasion, in the sense in which it is quite truly called a historic occasion. The old forms of heraldry and chivalry, the ancient emblems of feudal or dynastic dedication, the varied colours of nationality, or the tremendous traditions of religion, which are by custom resurrected in such a ritual, are not merely false or merely futile things. They are generally a more genuine record of history than we find in the books of history; and certainly not so false, and not so futile,

obviously ought to be, both an internationalist and a nationalist. The fact that the bride on this occasion represents the Royal House of Greece is alone enough to bring us back to a more liberal interest in Europe, which was one of the really marked superiorities of what is now derided as the liberal epoch. The queer provincial imperialism, now preached in so many parts of the Press, does not strike me as in any way superior to those hopes about the resurrection of Hellas, for which Byron died and Gladstone pleaded. Whatever agreements or disagreements there may be about details of diplomacy, every educated person must agree that the re-establishment of Greece was a landmark of history. It was the first modern constructive check, or obstacle, to the long unlimited and fatalistic landslide of Islam. Or again, the presence of the Greek priests and the grand Byzantine tradition of the Orthodox Church, side by side with the national tradition of Westminster, though neither is of my

own cult, is a real reminder of the universal part played by religion in the past. It is certainly of far more interest to any thinking person than the unthinking rambles about modern religion to be found in the modern newspapers. And the fact that the lady whom we all welcome to the ruling family of our country is also connected with the heroic story of a Balkan people, may serve to remind us that epics and empire and a great peasant culture belonged to Serbia before politicians and pressmen had the fancy of calling it Yugoslavia.

Some of our journalists want to jockey us into a sort of Jingo pacifism; an insularity which essentially denies that we are a civilised country and a part of civilisation. They would assure us feverishly that Dover can have no possible relation to Calais. They would insist that no single English-

man, in all history, has ever pronounced or mispronounced the name of Wipers. They must wonder artlessly why a seventeenth-century cannon in the Castle at Edinburgh still bears the name of Mons Meg. They may possibly be puzzled by the fact of an English country-house, being called Blenheim; or a London railway-station being called Waterloo. I do not know where they draw the line; but I must confess to a certain glee and gratification in the fact that this Royal Marriage does not even confine itself to a Channel-tunnel between Dover and Calais, but actually builds a bridge that stretches across all Europe from the western extreme of Great Britain to the eastern extreme of Greece. It is the great defect of a mere mechanical machinery of majorities that it always leaves out that great democracy of the dead who are truly described as the great majority. Rituals and festivals, like those of a great national or international wedding-day, contain a thousand things to remind us that our countrymen inherit an experience much more lively and complex than any such local and temporary solution; and warn us against allowing the present to become more narrow than the past.



"QUEEN ALEXANDRA."

THE DE LÁSZLÓ EXHIBITION AT KNOEDLER'S: TWO OF THE MANY FINE PAINTINGS THAT ARE ON SHOW.

Here and on three later pages we reproduce a number of royal portraits by that very distinguished painter, Mr. P. A. de László, which are of special interest just now in connection with the wedding of the Duke of Kent and Princess Marina. The Duke, of course, is a grandson of their late Majesties King Edward and Queen Alexandra. Princess Marina is a granddaughter of Queen Alexandra's brother, the late King George I. of Greece, who, before he accepted the throne of that country, had been known as Prince William of Denmark. He was a son of King Christian IX. of Denmark, Queen Alexandra's father. The Royal Family of Greece is thus an offshoot from that of Denmark, and, through Queen Alexandra, is related to the House of Windsor.

Reproduced from the Original Paintings by P. A. de László now on Show in the special de László Exhibition held at Messrs. Knoedler's, 15, Old Bond Street, London, W.1. (Copyrights Reserved.)



"KING EDWARD VII."

as the sort of journalistic history which is now popularised by the prigs who are the only educators of our uneducated plutocracy. They represent, of course, particular traditions and not the whole truth, particular loyalties and not all to which men should be loyal. But they represent them correctly and historically, and as they really were. They represent them much more truly than they are represented in the cheap educational works now so widely advertised, in which it is suggested that popular monarchies must have been unpopular because they had monarchs; or that ancient priesthoods must have been indefensible, because they defended themselves for long enough to be called ancient. We hear a great deal in the historical world about the necessity of consulting contemporary documents; it is not sufficiently remembered that every costume or coat-of-arms, every flag or escutcheon, always is a contemporary document. Education itself might be educated, the happiest yet most helpless dream of our time, if people would only learn so much as the real history of a few uniforms or liveries.

Or again, the international aspect of such an occasion ought to interest any man who is, as every man

PORTRAITS FROM THE "ROYAL WEDDING" DE LÁSZLÓ EXHIBITION
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AUNT TO THE BRIDEGROOM: "H.R.H. PRINCESS VICTORIA" (SISTER OF KING GEORGE V.)



FIRST COUSIN TO THE BRIDE, AND A GUEST AT THE WEDDING: "KING GEORGE II. OF GREECE" (AS CROWN PRINCE).

HERE and on the opposite page, as well as pages 868 and 869, we reproduce a number of portraits by Mr. Philip A. de László, representing various members, past and present, of the British and Greek Royal Families, to whom the Duke of Kent and Princess Marina are related. Naturally, these portraits have a particular appeal just now in connection with their wedding. Mr. de László, of whose work many examples have appeared from time to time in our pages, is, of course, pre-eminent as a painter of modern celebrities. He has portrayed practically every royalty in this country and abroad, and his sitters have included nearly everyone of contemporary eminence in the Church, the Services, political life,

commerce, and the professions. The younger members of the Greek royal family, and others, have been known to him personally since childhood. Thus the deepest interest attaches to the special "Royal Wedding" Exhibition of his portraits which Messrs. Knoedler arranged to hold, at 15, Old Bond Street, from November 26 to December 8. All the originals of the de László portraits that we publish in this number may there be seen, including those of the bride and bridegroom which we reproduce in colours. As previously noted, coloured reproductions of these two portraits, made by courtesy of the artist, who waived any question of fee, have been printed and mounted free by "The Illustrated London News" to be sold (at 5s. each) at Messrs. Knoedler's galleries, in aid of St. George's Hospital. Copies may also be obtained from this office—"The Illustrated London News," 346, Strand, London, W.C.2. The admission fees to the exhibition, at the Duke of Kent's request, will also go to the Hospital.

RELATIVES OF THE BRIDE: PORTRAITS FROM THE DE LÁSZLÓ EXHIBITION.

REPRODUCED FROM THE ORIGINAL PAINTINGS BY P. A. DE LÁSZLÓ NOW ON SHOW IN THE DE LÁSZLÓ EXHIBITION AT MESSRS. KNODEL'S, 15, OLD BOND STREET, LONDON, W.1. (COPYRIGHTS RESERVED.)



UNCLE TO THE BRIDE: "H.R.H. PRINCE ANDREW OF GREECE,"
YOUNGER BROTHER OF PRINCE NICHOLAS OF GREECE.



AUNT TO THE BRIDE, BY MARRIAGE: "H.R.H. PRINCESS ANDREW OF GREECE,"
WIFE OF PRINCE ANDREW OF GREECE.



THE ELDEST SISTER OF THE BRIDE: "H.R.H. PRINCESS PAUL
OF YUGOSLAVIA," FORMERLY PRINCESS OLGA OF GREECE.



FIRST COUSIN TO THE BRIDE: "PRINCESS HELEN OF RUMANIA," DAUGHTER
OF THE LATE KING CONSTANTINE OF GREECE.

Prince Andrew of Greece, the fourth son of the late King George I. of Greece, is ten years younger than his brother, Prince Nicholas, the father of the bride. Prince Andrew married Princess Alice of Battenberg, who was born at Windsor, and is a daughter of the late Prince Louis of Battenberg and Princess Louis. During the war, it will be remembered, Prince Louis took the title of Marquess of Milford Haven. Princess Andrew is a sister of the second and present

Marquess. She has four daughters and one son. The bride's two sisters, Princess Paul of Yugoslavia and Countess Törring (formerly known, respectively, as Princess Olga and Princess Elizabeth of Greece) accompanied her from Paris to London on November 21. Prince Paul arranged to arrive in London a few days later. Princess Helen of Rumania (formerly the wife of King Carol of Rumania) is the eldest sister of King George II. of Greece.

RELATIVES OF THE BRIDE: PORTRAITS FROM THE DE LÁSZLÓ EXHIBITION.

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FIRST COUSIN TO THE BRIDE; AND A BRIDESMAID: "H.R.H. PRINCESS
IRENE OF GREECE."



UNCLE TO THE BRIDE: "HIS MAJESTY THE LATE KING CONSTANTINE
OF GREECE."

Princess Irene of Greece, one of the eight bridesmaids at the royal wedding, is a sister of King George II. of Greece, who, as a guest of the King and Queen at Buckingham Palace, was among the royal party that welcomed the bride at Victoria Station on her arrival in London on November 21. Princess Irene's younger sister is Princess Katherine of Greece (also a bridesmaid), and her elder sister is Princess Helen of Rumania, whose portrait appears on the opposite page.



GRANDMOTHER OF THE BRIDE: "HER MAJESTY THE LATE QUEEN OLGA
OF GREECE" (WIFE OF THE LATE KING GEORGE I. OF GREECE).



AUNT OF THE BRIDE BY MARRIAGE: "H.R.H. PRINCESS GEORGE OF GREECE."

They are daughters of the late King Constantine, who was an elder brother of Prince Nicholas (the father of the bride) and of Prince George of Greece, who married Marie, Princess Bonaparte. Prince and Princess George are the parents of Princess Eugénie, another of the bridesmaids. The father of King Constantine and his brothers was the late King George I. of Greece, whose wife, the late Queen Olga, died in 1927. She was a Grand Duchess of Russia.

PRINCESS MARINA AS ARTIST: EXAMPLES OF HER DRAWING AND PAINTING.

(LEFT) "PRINCESS, PAUL OF YUGOSLAVIA"; FORMERLY KNOWN AS PRINCESS OLGA OF GREECE, ELDEST DAUGHTER OF PRINCE AND PRINCESS NICHOLAS, AND SISTER OF PRINCESS MARINA.

(RIGHT) "MRS. WILLIAM PERRY GEORGE"; WIFE OF MR. W. P. GEORGE, SECRETARY TO THE U.S. LEGATION AT BELGRADE WHEN PRINCESS MARINA WAS STAYING IN YUGOSLAVIA.



"MISS ANGELA WARD"; YOUNGER DAUGHTER OF MRS. DUDLEY WARD, ENGAGED TO CAPTAIN ROBERT LAYCOCK, ROYAL HORSE GUARDS.



"PRINCESS ELIZABETH OF GREECE"; SECOND DAUGHTER OF PRINCE AND PRINCESS NICHOLAS, AND PRINCESS MARINA'S SISTER, NOW THE WIFE OF COUNT TÖRRING.



"COUNTESS CELANI-LEPRI"; A MEMBER OF THE ROMAN NOBILITY, AND A FRIEND OF PRINCESS MARINA.

AS these examples of her portraiture show, the royal bride is a talented amateur artist. She inherits her artistic tastes from her father, Prince Nicholas of Greece, who has attained a considerable position as a painter. He prefers his work to be regarded from a professional point of view, without reference to his royal rank, and he adopted the name of "Nicholas Leprince." At his studio in Paris his youngest daughter would frequently work beside him. Her ambition was to have a show of her own in London, but he advised her to wait. Prince Nicholas himself has exhibited more than once in London. When first exhibiting, he employed his professional name (as above), and it was only later that he used his actual title. It is understood that in the town house which the Duke of Kent has taken from Lady Juliet Duff on a short lease—3, Belgrave Square—one room is to be fitted up as a studio for his bride.

THE BRIDE; H.R.H. PRINCESS MARINA OF GREECE.

IN view of numerous recently published articles on the life of H.R.H. Princess Marina (some of them containing many inaccurate statements), it occurred to me that a reliable account from one who has known her intimately from the time of her birth might be acceptable. The Princess has been beautiful from babyhood, and has never had a plain stage, as have so many girls who grow up beautiful; she seemed to become more beautiful, and she has a very charming personality.

She was brought up as a little English girl, in as simple a way as possible, and lived, in her beautiful home in Athens, an ordinary nursery life. There she was out of doors at every fitting time; and it was the same when she was at the country place of her grandfather and grandmother, King George (who, as everybody knows, was the brother of our beloved Queen Alexandra) and Queen Olga: indeed, she may be said to have been always out of doors, for meals and when sleeping during the day, until she was too old to continue in this way. The drives and picnics in the picturesque estate of Tatoi remain very precious memories to her.



PRINCESS MARINA (RIGHT) IN FINLAND IN 1907; WITH HER SISTERS, THE PRINCESSES OLGA (LEFT) AND ELIZABETH.

Often, with her parents and sisters, she went also to the lovely home of her other grandparents, the Grand Duke and Duchess Vladimir, at Tsarskoe Selo, in the grounds of whose palace there was a little house containing a kitchen, a salon, and other rooms. There Princess Marina and her sisters used to enjoy mornings or afternoons learning to make English cakes and puddings; and sometimes the whole lunch for the nursery party was cooked there, and eaten outside, when, of course, everything was pronounced very good.

When Princess Marina was about two and a half years old, their mother allowed the three

Princesses to stay with an intimate friend, Mrs. Etter, in Finland, on the shores of the Gulf. They spent a very happy fortnight with her, and were received with great joy. Then, when she was three and a half years, the Princess paid her first visit to England, after having been to Coburg, where she spent Christmas with the Duchess (formerly the Duchess of Edinburgh); and to St. Petersburg, where she spent the Orthodox Christmas, which is thirteen days later than ours. Christmas-tide, indeed, was ever a very happy time, whether spent in Russia or at home in Athens. Each member of the family had a special table and, as each child was shown her own, laden with all sorts of longed-for things, the excitement was intense. After they had received their own gifts the servants and soldiers came in, and the little Princesses helped to hand them their presents.

It was in May of 1910 that Princess Marina first arrived in England; and, after having been taken to Buckingham Palace, the three Princesses and their nurse went to Bognor. Their parents came to see them settled in there, and then H.R.H. Princess Victoria stayed for some time at the Norfolk Hotel, when she saw a lot of the three little girls, who helped her to bear her sad loss in the death of King Edward, whom, unhappily, Princess Marina never saw; she was born after his last visit to Athens, for the Olympic Games held in 1906. At Bognor, the Princess and her sisters had a very happy time, and, like less exalted children, busied themselves in making castles and all sorts of fine things in the sand. They were often helped by Princess Victoria and by their uncle, Prince Christopher of Greece, who spent some time there. In 1924, the Princesses Elizabeth (now Countess Törring)



WITH MISS KATE F. FOX, THE AUTHOR OF THE ARTICLE ON THIS PAGE: PRINCESS MARINA OF GREECE (CENTRE) WITH HER TWO SISTERS, THE PRINCESSES OLGA (LEFT) AND ELIZABETH.

delighted to draw her friends' portraits, which are often wonderful likenesses. She is more than usually clever at needle-work and embroiders beautifully.

With her sisters, she was educated first by a French governess, and then, during their exile in Switzerland, by a Swiss lady. Then, in 1920, came their return to their beloved country, and during that period, tutors and governesses went to the Palace. Later on, in Paris, Princess Marina studied—at first as a day pupil, and then as a boarder—at a finishing-school kept by a friend of her mother, an exiled Russian, Princess Mestchersky. There she was a great favourite. The two banishments from their country—in 1917 and again in 1922—were very hard for the whole Greek royal family; so was the banishment from Russia, a country very dear to them and to their mother, and in which they had spent so many happy months. But they all bore exile and the many trials consequent thereon with most wonderful patience, and I never heard a word of bitterness towards those who caused them so much suffering.

Princess Marina is distinctly fond of outdoor sports; is a good tennis player, and is a very good and keen horsewoman. Once, in Athens, when she, her sisters and cousins, were out riding with Taylor, the English groom, there was a most dangerous jump which he had forbidden the Princesses to take; but it was too tempting for Princess Marina, and Taylor, in telling me of it, said: "I turned and saw Princess Marina taking it in such a wonderful way that, although she had disobeyed orders, I was proud of her." She is fearless on a horse, and also in the water, for she is a very good swimmer.

Her love of England has always been very great, and it has always been next to her own country in her love. She is very happy that now it is to be her own country. The family are most united. Their perfect home life is an example in these days, when it is so fast disappearing; and since Princess Olga, Princess Marina's eldest sister, married Prince Paul, the reunions in Yugoslavia have been very happy times and have somewhat consoled the Prince and Princess Nicholas for all they suffered in the loss of both their countries—Russia and Greece.

AN INTIMATE STUDY by MISS KATE F. FOX, Who has known Her Royal Highness from Birth.



IN THE OPEN AIR—AS SHE WOULD BE WHENEVER POSSIBLE: THE LITTLE PRINCESS MARINA IN PLAYFUL MOOD.



PRINCESSES OF THE GREEK ROYAL FAMILY IN PRINCESS MARINA'S GIRLHOOD. (H.R.H. FOURTH FROM THE LEFT.) It is well to note here that the date of Princess Marina's birthday is generally given as November 30, 1906. This, however, is reckoning by the Old Style calendar, which is still used in Greece. By our (New Style) calendar, her birthday falls on December 13.

FAMILY ALBUM PORTRAITS: PRINCESS MARINA IN CHILDHOOD & GIRLHOOD.



PRINCESS MARINA (RIGHT)
IN RUSSIA WITH HER SISTER
ELIZABETH.



THE YOUTHFUL PRINCESS
MARINA AS HORSEWOMAN:
JUMPING PRACTICE.



ON A VISIT TO BOGNOR: PRINCESS MARINA (LEFT) WITH
HER SISTERS, THE PRINCESSES OLGA (RIGHT) AND ELIZABETH—
AND DOLLS!



"GROWN UP": PRINCESS MARINA AS SHE
APPEARED IN 1922, WHEN SHE WAS IN HER
SIXTEENTH YEAR.



IN SWITZERLAND DURING THE GREAT WAR:
PRINCESS MARINA (RIGHT) AND PRINCESS
ELIZABETH.



MAY 1918: PRINCESS MARINA (RIGHT) SKATING WITH
THE PRINCESSES ELIZABETH (CENTRE) AND OLGA.



PRINCESS MARINA (LEFT) AS SHE WAS IN 1923,
IN HER SEVENTEENTH YEAR.

As Miss Kate F. Fox notes in an article in this issue, Princess Marina is a first-rate horsewoman; and she tells how her Royal Highness's groom, having seen her take a dangerous forbidden jump, expressed his feelings in the words: "I turned and saw Princess Marina taking it in such a wonderful way that, although

she had disobeyed orders, I was proud of her." As to Russia, Princess Marina and her sisters have precious memories of that country in Imperial days, for the home of their maternal grandparents, the Grand Duke and Grand Duchess Vladimir, was at Tsarskoe Selo. There the Princesses had many a nursery party.

FAMILY ALBUM PORTRAITS: PRINCESS MARINA IN CHILDHOOD AND GIRLHOOD.



PRINCESS MARINA IN 1913.



PRINCESS MARINA IN 1915.

PRINCESS MARINA IN 1920;
WITH HER MOTHER, HER
ROYAL AND IMPERIAL
HIGHNESS PRINCESS
NICHOLAS OF GREECE,
AND HER SISTERS, THE
PRINCESSES OLGA AND
ELIZABETH.PRINCESS MARINA
IN 1917.PRINCESS MARINA (RIGHT) AND PRINCESS ELIZABETH
IN THE SOUTH OF FRANCE IN 1927.

PRINCESS MARINA IN 1922.

H.R.H. Princess Marina, now the Duchess of Kent, was born at Athens on November 30, 1906 (O.S.), youngest of the three daughters of his Royal Highness Prince Nicholas of Greece and her Royal and Imperial Highness Princess Nicholas. Her elder sister, Princess Olga, who was born in 1903, married Prince Paul of Yugoslavia in 1923; her second sister, Princess Elizabeth, who was born in

1904, is Countess Törring. The Princess's father is a brother of the late King Constantine of Greece; and her mother, who, before her marriage in 1902, was the Grand Duchess Hélène of Russia, is a daughter of the Grand Duke and Grand Duchess Vladimir. Princess Marina's paternal grandfather was Prince William of Denmark, who became King of the Hellenes under the title of George I.

THE BRIDE'S ATTENDANTS: THE EIGHT AT HER WEDDING TO



LADY MARY CAMBRIDGE.



LADY IRIS MOUNTBATTEN.

THE GRAND DUCHESS KIRA
OF RUSSIA.H.R.H. PRINCESS JULIANA
OF THE NETHERLANDS.

BRIDESMAIDS FOR PRINCESS MARINA THE DUKE OF KENT.

H.R.H. PRINCESS KATHERINE
OF GREECE.H.R.H. PRINCESS ELIZABETH
OF YORK.H.R.H. PRINCESS EUGENIE
OF GREECE.H.R.H. PRINCESS IRENE
OF GREECE.

The announcement that Princess Marina would be attended by eight bridesmaids at her wedding was made well in advance of the ceremony, and she arranged to meet them all in London some days beforehand to rehearse the bridal procession. Four of the bridesmaids are her first cousins—Princess Irene (aged 30) and Princess Katherine (aged 21), daughters of the late King

Constantine of Greece (brother of Princess Marina's father, Prince Nicholas). Princess Eugenie (aged 24), daughter of another of his brothers, Prince George of Greece, and the Grand Duchess Kira of Russia (aged 25), younger daughter of the Grand Duke Cyril (proclaimed in 1922 head of the House of Romanoff), brother of Princess Marina's mother, Princess Nicholas of Greece. The Duke of

Kent's bride is remotely related to the British Royal Family, as great-granddaughter of King Christian IX. of Denmark, father of our Queen Alexandra and of King George I. of Greece, father of Prince Nicholas. Princess Elizabeth of York (aged 8), elder daughter of the Duke and Duchess of York, is a great-granddaughter of Queen Alexandra, and great-great-granddaughter of Queen

Victoria. Lady Iris Mountbatten (aged 14), only child of the Marquess and Marchioness of Carisbrooke, is a great-granddaughter of Queen Victoria. Lady Mary Cambridge (aged 10), only child of the Marquess and Marchioness of Cambridge, is a grand-niece of Queen Mary. Princess Juliana (aged 25) is the only child of Queen Wilhelmina and the late Prince Henry of the Netherlands.

MY memory of the Duke of Kent goes back only to 1913, at St. Peter's Court, Broadstairs. Let us look back a little further. He was born at Sandringham on Dec. 26, 1902, and will, therefore, be thirty-two a few days after his marriage to Princess Marina. Apart from the announcement of his birth, and his christening, which took place in St. George's Chapel at Windsor, one of the earliest references to him in the Press seems to point towards the reputation which he acquired during childhood, of being the "naughty boy" of the Royal Family.

On this occasion, Queen Alexandra had been entertaining her grandchildren at Buckingham Palace before performing a ceremony at Hampstead. Between the time of leaving the Queen and being packed off to Marlborough House in a carriage, with his brothers and sister, Prince George, who was in a sailor suit, contrived to find an enormous broom. With this he proceeded to delight the crowd by sweeping the carpet which had been laid down for the departure of King Edward and Queen Alexandra. Throughout his childhood he was made to pick up tennis balls and generally do the "dirty work" by his brothers. He, in turn, used to get his own back in some measure by ragging Princess Mary.



PRINCE GEORGE IN CAMBRIC FROCK DAYS.

younger, was putting up a pretty good show.

One vivid memory concerns the day when I arrived as a raw new boy at St. Peter's and was allotted a cubicle in the changing room. Having changed, I was about to commit the heinous "faux-pas" of going out to play cricket wearing a tie. "I shouldn't wear a tie if I were you, unless you want to be ragged," said a more experienced schoolboy. Which timely advice, from Prince George, I duly took.

My grandmother had seen fit to donate a kit-bag instead of a suit-case to me when I left for my first term. Owing to this, I had already experienced what the more hearty element at St. Peter's could do in the way of "ragging." Perhaps little boys are more civilised in these days, but I shall be



PRINCE GEORGE AS A NAVAL CADET.

Even as a child he was determined to be a sailor, and was delighted when the decision to send him to Dartmouth reached him at St. Peter's Court. I do not recollect that he was any more mischievous than the rest of us at St. Peter's. On one occasion, I remember, happening upon two entwined and wriggling bodies. Prince George had evidently done something to displease Prince Henry (the Duke of Gloucester), and the latter was in the process of attempting to teach him a lesson. As I remember it, Prince George, in spite of being



HIDING IN WINDSOR GREAT PARK IN 1911: PRINCE GEORGE WITH HIS ONLY SISTER, PRINCESS MARY, NOW THE PRINCESS ROYAL.

"P. G." by his fellows, and he enhanced his reputation for mischief by smuggling friends into college and holding occasional midnight parties.

In the following January he was promoted midshipman and appointed to the *Iron Duke*, flagship in the Mediterranean. Later he served in the battleship *Queen Elizabeth* and the *Brixia*-leader *MacKay*. He became a Sub-Lieutenant in 1924 and a Lieutenant two years later. From 1925 to 1929 he served in the *Hawkins*, flagship in China; the *Nelson*, Home Fleet flagship, and the cruiser *Durban*, America and West Indies Stations.

I have been told by shipmates of his that he never attempted to lighten his duties in any way. To have done so on the score of his rank would never have entered his head, but a plea of ill-health would often have been legitimate. There was widespread regret in the Senior Service when a constitutional digestive weakness compelled him to forsake his life at sea. For some time he had to be extremely careful of his diet.

Even so, he did not take much of a rest and entered the Foreign Office in March 1929. Here he was attached to the Western Department, which deals with Western Europe. After that

THE BRIDEGROOM: H.R.H. AN INTIMATE PERSONAL STUDY WHO HAS KNOWN HIS ROYAL HIGHNESS

eternally grateful to Prince George for condescending to speak to an "untouchable" new boy and saving him further miseries.

In those days Prince George had not the well-groomed appearance of to-day. He had an obstinate tuft of hair on the top of his head which refused to obey brush or comb. When more than usually put to it to work out how many square yards of paper would cover the walls of a room, or how long A, B, and C would take to do "a piece of work," he used to curl this tuft with the first finger of his left hand. This appeared to produce the desired inspiration.

At St. Peter's he was treated exactly like the rest of us. I cannot remember whether he ever received a "swishing" at the hands of Mr. A. J. Richardson, the headmaster, but it would not have aroused any comment among us if he had. His tutor was Mr. Fry, brother of the famous cricketer, "C. B." He entered Osborne as a cadet in 1916 and passed out from Dartmouth in April 1920. At Dartmouth he was extremely popular, being called George or

THE DUKE OF KENT, K.G. BY THE MARQUESS OF DONEGALL, FROM HIS BROADSTAIRS SCHOOL DAYS.

he transferred to the Home Office. He was thus the first member of the Royal Family to become a Civil Servant.

At the Home Office he took his duties as an Inspector extremely seriously. He insisted, for instance, that no notification of his visits to factories should be made beforehand. This year, the Admiralty announced that Prince George had been promoted to the rank of Commander. This was really a double promotion, as, after serving his full term of eight years as a Lieutenant, he would normally have been promoted Lieutenant-Commander.

In sketching his career, I have missed one or two points. He gained first place in French and second place in Italian in the voluntary examination in foreign languages for Acting-Sub-Lieutenants at the Royal Naval College, Greenwich. That was in 1924. During part of his service with the Navy he acted as interpreter in French. Other landmarks are his coming-of-age in 1923, which was celebrated in happier circumstances than his twentieth birthday. On that occasion



BICYCLING IN 1912: PRINCE GEORGE, NOW DUKE OF KENT (RIGHT); PRINCESS MARY, NOW DUKE OF GLOUCESTER; AND PRINCESS MARV.

he was undergoing an operation for appendicitis, which must have been extremely tiresome to one of his active spirit.

It was on the occasion of his twenty-first birthday that he was invested with the insignia of a Knight Companion of the Order of the Garter. All the King's sons, with the exception of the Prince of Wales, who received it on being made Prince of Wales, when he was sixteen, in 1910, have received the Garter as a coming-of-age present.

Although the Duke of Kent is not as widely travelled as the Prince of Wales, he has been to more places in the world than most of us. Apart from his travels with the Navy, he visited Canada and America with the Prince of Wales in 1928, and was invested with the insignia of Grand Commander of the Order of St. Michael and St. George on his return, last spring, from his successful South African tour.

I once heard him tell a story of the Prince of Wales and himself when they were on their travels. It illustrated the modesty of both of them. "My brother and I," said Prince George, "went quietly to a cinema one night." They hoped that no one had noticed them,



PRINCE GEORGE IN THE ARMS OF HIS MOTHER, THEN PRINCESS OF WALES.

conventionally, he dresses very well. It has been said that he looks more like the King than any of his brothers, and (though I have never tried it) that if you sketch a beard on to any of his pictures, you will get a striking likeness to the King.

I did not come in contact with him when he was in the Navy, but I have met many people who did. The Navy never minces words, and it would certainly, had "P. G." been unpopular, not have hesitated to say so. On the contrary, they all say that he never put on "side" and was very well liked.

but on emerging found a colossal crowd waiting outside the theatre.

"Let's find a back way out," said the Prince of Wales, and with the aid of the manager this was duly done.

Just as they were leaving, the manager said: "I apologise to your Royal Highnesses for the inconvenience. They are waiting for Garbo to come out, you know!"

Here is another instance: I remember once, at the Police Ball, a harassed constable who, attempting to clear the way for him, pushed him aside saying:

"Clear the way for the Royalty, please!"

"O.K.," said Prince George, and proceeded to stand aside to clear a way for himself! And once, on a station platform in Cape Province, the crowd of Dutch-speaking farmers which had assembled to cheer him, refused for several minutes to believe that he really was Prince George. They made up for their error, on discovering it, by extra-enthusiastic hurrahs.

The Duke is a typically modern-minded young man. He has a shyness of manner which adds to his charm and endears him to older persons. I should say that he appears a good five years younger than his age, and, dressing



PRINCE GEORGE IN ETON-COLLAR DAYS.

His tastes are those of the modern young man. For instance, he is mechanically minded, and likes "tinkering" with such things as motor-cars and wireless-sets. A friend of mine once went with him to Brooklands, where he "lapped" his sports Bentley at full speed. He drives a car beautifully and courteously.

A friend of mine was driving down the Great West Road one day when a large fast car came slowly out of a turning some fifty yards ahead. Following it in the normal way, he noticed that on two occasions the car, though being driven at a good speed, gave way to cyclists and once stopped dead to let an old lady cross. Eventually, my friend passed it and, peering in to see who this model driver was, found that it was Prince George. (Continued on page 880.)



PRINCE GEORGE AS A LIEUTENANT, R.N.

THE ORTHODOX WEDDING OF THE AN EXPLANATION OF THE

BY ARCHBISHOP GERMANOS, D.D., METROPOLITAN OF THYATEIRA, OFFICIANT

be present at the second ceremony. The question may now be asked: Was a second ceremony, in the Orthodox rite, necessary to follow the Anglican? All those who are familiar with the recent developments in the relations between the two Churches must have wondered why, on the occasion of this felicitous union, a joint Anglican-Orthodox ceremony was not arranged, thus testifying to the close ties of faith uniting the two Churches. The technical and quite external aspects of the question were undoubtedly responsible for the decision to separate the two ceremonies, inasmuch as each solemnisation, having evolved under a different historical setting, has therefore assumed a different functional form. But the separation was necessitated by an even deeper cause. In the recent discussions between the two Churches the Anglican Church recognised marriage as a Sacrament, although not in the same sense as it regards Baptism and the Eucharist. But the conclusions arrived at by the Joint Doctrinal Commission have not yet been formally confirmed by the authorities of the two Churches. The fact, therefore, remained that this was a case of a mixed marriage between an Anglican and an Orthodox. The Orthodox Church, although generally very accommodating, insists that such marriages shall be celebrated according to its own rite, irrespective of whether another ceremony in the rites of another Church has preceded or may follow it. The absence of any inflexibility on the part of either party on this point, and the friendly spirit shown by the two Churches, bear testimony to a mutual respect for the religious conscience of the other party, and at the same time exemplify the liberal spirit actuating the two Churches. The main concern of the Orthodox Church, especially, was that the marriage should be solemnised in the Orthodox rite as well as in the Anglican, because only in the performance of such a solemnisation does it

(Continued below.)

THE ARCHBISHOP ADVANCES TO MEET THE BRIDE AND BRIDEGROOM AS THEY ENTER THE CHANCEL TO PRESENT THE GOSPELS FOR THEM TO KISS; AFTERWARDS HE LEADS THEM TO THE WEDDING TABLE.

SO far as we know, there is in the records of the Royal Family of Great Britain only one precedent for a double Anglican and Orthodox wedding ceremony—that of the Duke of Edinburgh, whose marriage with a Russian Princess was solemnised at St. Petersburg. In that case the Orthodox ceremony was held in the Cathedral of that city, while the Anglican solemnisation was observed at the old Palace. That precedent undoubtedly guided the procedure in the present case. In demonstration, however, of the sisterly relationship between the two Churches, the Orthodox and the Anglican, it was ordained that the first ceremony at Westminster Abbey should be attended by the Archbishop of Thyateira, in his capacity as the representative in London of the Ecumenical Patriarchate; and that his Grace the Archbishop of Canterbury should



THE ARCHBISHOP, AFTER HAVING BLESSED THE CROWNS, MAKES WITH THEM THE SIGN OF THE CROSS THREE ON THE FOREHEAD AND BREST OF THE BRIDE AND BRIDEGROOM IN TURN.

AFTER PARTAKING OF THE COMMON CUP, THE BRIDE AND BRIDEGROOM, WITH THE BRIDES- WHILE THE BEST MAN AND THE BRIDE'S SPONSOR FOLLOW BEHIND HOLDING THE CROWNS; ADDRESS TO EACH OF THEM IN TURN

regard as ensured in every respect its own view of the marriage as a sacramental bond and of the effect of this sacrament. In accordance with its conception of the Sacrament of Marriage, the Orthodox Church has developed an analogous functional form in its solemnisation. Those who follow carefully the prayers, the readings from the Epistles and the Holy Gospel, and the symbolic acts performed during the nuptial ceremony, will understand how admirably the Orthodox Church has blended in this sacrament mysterious solemnity with what is picturesque and expressive. The forms and symbols are four in number.

THE RINGS. The ceremonial of the nuptials, in accordance with the Orthodox Church, is nowadays preceded by that of the betrothal, which is quite a distinct ceremony. In older days the betrothal was usually solemnised long before the nuptials. When, however, the institution of betrothal attained so much religious significance as to make a breach of that troth appear tantamount morally to a divorce, the Church deemed it convenient that the betrothal should be solemnised together with the nuptials. The whole ceremony of the betrothal centres around the blessing and the exchange of the rings.

What, then, is the origin of this ritual? The first use of rings is traced in Rome. The betrothal was effected by means of a *questionnaire*, symbolically confirmed by an iron ring given by the bridegroom to the bride. Later on this formality took the shape of a simple declaration that each of the two parties consented to the marriage, but the use of the ring remained. The Church, in adopting the institution of betrothal, accepted also the custom of the ring, but, instead of one given by the bridegroom, it introduced the use of two rings, given by the bridegroom and the bride, and called *arkhous* or "*mnesta*" (espousal-pledges),

(Continued above on the right.)

DUKE OF KENT AND PRINCESS MARINA: RITUAL AND ITS SYMBOLISM.

AT THE GREEK ORTHODOX CEREMONY. WITH DRAWINGS BY BRYAN DE GENEAU.

because they symbolise a constant reminder of the pledge. These rings, of gold or silver, are those exchanged already between the two parties before the formal solemnisation of their betrothal. In this ceremony the Orthodox Church does not merely bless the "*mnesta*," but, by a specific prayer, refers to the Biblical use of the ring as a symbol of honour and glory.

THE CROWNS. The custom of using crowns in the solemnisation of nuptials also has a heathen origin. The Romans used garlands of flowers on such occasions. Has this anything in common with the garlands worn by guests at feasts of the ancient Greeks? Probably it has, for weddings were accompanied then, as now, by banquets and other rejoicings. There are numerous testimonies to the use by the Romans of garlands in the celebration of marriages. We need only quote from an epithalamium: "*Tu festas, Hymenae, facis; tu gratia, flores elige; tu geminas, concordia, nectis coronas*" (Aug. et Mar. v. 202). Although the Church has raised matrimony to the dignity of a sacrament, it has not rejected this external symbol, the use of which has assumed with the Orthodox Greek nation such an importance as to make the word "*stephanos*" (stephanoma—crowning) stand equivalent to "*marriage*," and the word "*stephanos*" (stephanoma=I am crowned) equivalent to "*I get married*." It might even be said that the whole ritual of the marriage is summed up in the use of the crowns. Thus, not only does the officiating minister impart the blessing on the bridegroom and the bride by holding over their heads the crowns in turn and pronouncing each time the name of the Holy Trinity, but even the groomsmen, or best man, exchanges them three times; and they remain on the heads of the twain until their final removal

(Continued below.)



MAIDS HOLDING THEIR TAPERS, WALK IN PROCESSION THREE TIMES ROUND THE TABLE, AND AFTERWARDS THE BRIDAL PAIR RETURN TO THEIR PLACES, WHEREUPON THE ARCHBISHOP CONCLUDES THE NUPITAL CEREMONY.

synchronises with a formal address by the celebrant. The placing of the crowns is greeted by the choir with the sixth verse of the eighth Psalm, and the lector introduces the reading from the Epistles with verses 4 and 5 of the twentieth Psalm. A slight variation exists between the Greek and the Russian Churches as to the material of the crowns. Every Russian Church keeps in its sacristy a pair of golden or silver crowns which are used in every celebration. Owing perhaps to their weight, these crowns are not placed on the heads of the pair by the best man after they are exchanged, but are held by him over their heads. In the Greek Church the crowns are prepared each time with artificial flowers, and are tied together by a white ribbon. They are placed on the heads of the bridegroom and the bride, and, on being finally removed, are given to the pair to be kept as a memento. It is quite usual, on entering the house of a pious Greek, to see the pairs of crowns kept in a glass case many years after the wedding, or in the family icon-box, or even in the bridal chamber.

THE "COMMON CUP." On the table which bears all the necessities for the ceremony is set a small silver cup full of wine. There is a venerable old custom in certain parts of Greece according to which those about to be wedded proceed in the morning to the church, where they partake of Holy Communion. That is why the solemnisation of the marriage usually followed the Divine Liturgy, when the bridal pair were admitted to the Holy Communion. This custom is becoming extinct, and marriage may nowadays be celebrated in the Orthodox Church at any hour of the day. But the "*Common Cup*" has nothing to do with the Holy Communion. The wine in the cup is not previously consecrated, like the material element used in the sacrament of the Eucharist. In this case, the use of wine is entirely symbolic. Wine, wheat, and oil are often blessed and consecrated

(Continued above on the right.)



THE GREAT ARCHIMANDRITE BLESSES THE RINGS AND, AFTER MAKING THE SIGN OF THE CROSS, PLACES THEM ON FINGERS OF THE COUPLE'S RIGHT HANDS, WHEREUPON THE BEST MAN EXCHANGES THE RINGS THREE

by the Orthodox Church, as they are considered to be indispensable elements for human subsistence, especially in Greece. The Church offers a sip of wine in the sacrament of marriage as symbolic of spiritual help. This is shown by the prayer invoking God's "*spiritual blessing*" upon the cup. The underlying symbolism is also signified by the description of the cup as "*common*." United, that is, in one life and having henceforth everything in common, the pair must be prepared to share in common both the joys and afflictions of life. I do not think that this custom has a heathen origin. But has not this drinking from a "*common cup*" some parallel in a similar practice observed even to-day at banquets, to show the close bonds connecting the members of an association?

(Continued on page 916.)



THE ARCHBISHOP OFFERS THE COMMON CUP TO THE BRIDE AND BRIDEGROOM, FOR SIPS OF WINE, WHILE THE CHOIR SINGS: "I WILL RECEIPT THE CUP OF SALVATION AND CALL UPON THE NAME OF THE LORD."

THE BRIDEGROOM: H.R.H. THE DUKE OF KENT, K.G.

(Continued from Page 877.)

The Prince started stalking when he was fourteen, but, though he learned to ride at Knightsbridge Barracks, he has never been as keen on hunting as the Prince of Wales. On the first occasion that he rode to hounds in Leicestershire, the Prince of Wales piloted him over the easiest parts of the fences, and, though less experienced than his brother, he acquitted himself to the satisfaction of the Cottesmore.

Although he loves the sea, he does not like sailing.

The Duke of Kent is the only one of the Royal Family who has inherited the Queen's love of antiques. The Princess Royal, for instance, is only keen on antique furniture. "P. G." also collects first editions of modern authors. He likes Gothic architecture particularly. But his greatest passion is for modern dance-music. He plays



PRINCE GEORGE AS A FLYING MAN: HIS ROYAL HIGHNESS ADJUSTING HIS PARACHUTE WHEN PREPARING TO LEAVE FOR LONDON BY AEROPLANE AFTER HAVING PAID AN OFFICIAL VISIT TO YORKSHIRE IN 1929.

the bandsmen were absent from a London ball-room for supper.

During his South African tour he was pleased to find that a piano was provided in his suite wherever he stayed. This was due to Soso, whom many will remember as maitre d'hôtel of the Savoy Grill. He remembered the Prince's love of playing the piano and word went out from the Carlton in Johannesburg, where Soso now is, to all the other hotels in which he was to stay.

One of his favourite relaxations is a Turkish bath. He finds this a good place in which to devour the newspapers with avidity. This passion for newspaper reading is all part and parcel of his insatiable curiosity. He *must* know how everything works, what is going on; and he is interested in everything. This, of course, makes him the good talker that he is; but he loathes making speeches.

He has an enormous sense of humour and sees "fun" in everything. He has been found on several occasions playing with the slot-machines on Brighton Pier. His only approach to the "highbrow" is in his



PRINCE GEORGE AS A DANCING MAN: A PHOTOGRAPH TAKEN IN 1931.

jazz very well on the piano, and, as early as his Greenwich days, played in the college dance-band. I have known him entertain at the piano for a spell while

left a charming Greek Parisienne, called Mme. Ralli, and on my right a very pretty girl whose name I did not catch. We compared the life of the young Society girl in Paris and London. My unknown neighbour spoke with obvious knowledge and affection for English ways, sports and life.

Refreshing, I thought to myself, to meet an English girl with some enthusiasm

for her own country. They mostly do not by half appreciate the good time they have. While she was turned towards her other neighbour, I took the opportunity of finding out from Mme. Ralli that my neighbour was Princess Marina.

She is lovely to look at and has that polish which living in Paris gives to women. English girls are sent to acquire it at "finishing" schools in Paris. They seldom, if ever, do so. Princess Marina, however, is one of the most notable exceptions that prove the rule.

She was completely unaffected and we talked on about house-parties, Athens (whence I had just come), mutual friends in Paris and London, books and such-like until the time came to leave. They are a charming couple. I cannot end this article without wishing them both long life together and great happiness.

love of the Russian Ballet. He used to sit night after night in the front row of the stalls at Covent Garden.

He is a great reader, and I remember Rupert Grayson mentioning that, before going to South Africa, he visited his firm and selected forty books. One of them was "James Joyce and the Making of Ulysses," by Frank Budgen.

That he should love dancing is natural, for he is the best dancer in the Royal Family, having excellent rhythm and controlling his shoulders better than the Prince of Wales.

One could hardly imagine two young people more suited in every way to marry than the Duke of Kent and Princess Marina. Both are typical modern young people in the best sense. The only time I ever met Princess Marina was some months ago, at a "conversazione" in Paris.

We sat about at small tables having supper. On my



PRINCE GEORGE WITH HIS DOGGY FRIEND, THE GREAT DANE "CHAMPION MIDAS OF SEND," WHICH WEARS THE GOLD MEDALLION OF THE TAIL-WAGGERS' CLUB FOR RECRUITING A HUNDRED CANINE MEMBERS!



PRINCE GEORGE AS ONE OF A HAPPY PARTY AT A ROYAL WEDDING: A GROUP TAKEN AFTER THE MARRIAGE OF LORD CARNEGIE AND PRINCESS MAUD—THE "SEND-OFF."

This group shows members of the Royal Family giving a cheery send-off to the newly-married pair after the wedding of Lord Carnegie, eldest son of the Earl of Southesk, and Princess Maud, younger daughter of the late Princess Royal and the first Duke of Fife, on November 12, 1923. Our readers will readily recognise their Majesties the King and Queen, Queen Alexandra (who is seen behind Queen Mary), the Prince of Wales, the Duke of York, Prince Henry, and (at the King's left hand) Prince George.



A SILVER BRIDE: THE DESIGN ON PRINCESS MARINA'S WEDDING DRESS.

For her wedding-dress Princess Marina chose the charming fabric here illustrated from the material. It is white and silver brocade, embodying the English rose in the design. It was arranged that the gown, a distinguished and beautiful creation of

the famous dressmaking firm of Molyneux, of 60, Grosvenor Street, W.1, London, and of Paris, should be cut out, made, and fitted at the Molyneux salons in London. So delicate is the fabric that it was not sent to this country until a fortnight ago.



PRINCE GEORGE IN LONG CLOTHES: H.R.H. AT THE AGE OF THREE MONTHS,
IN THE ARMS OF HIS ELDEST BROTHER, NOW THE PRINCE OF WALES.

This photograph—the first of Prince George (now Duke of Kent) to be published in "The Illustrated London News"—was printed in our issue of March 28, 1903. H.R.H., then Prince George of Wales, was born at York Cottage, Sandringham, on December 20, 1902, and was christened at Windsor on the following January 25,

when he received the names George Edward Alexander Edmund. His eldest brother, H.R.H. the Prince of Wales, then Prince Edward of Wales, was born on June 23, 1894. The Princes have always been the closest of friends, and from childhood to manhood have been much about together, both in town and country.

ROYAL WEDDING PRESENTS: FINE PIECES OF PERIOD AND MODERN SILVER.



PRESENTED TO COMMANDER THE DUKE OF KENT, R.N., BY NAVAL AND MARINE OFFICERS AND MEN, AND BY NAVAL NURSES: A RARE EIGHTEENTH-CENTURY SILVER TEA SERVICE.



FROM THE LORD MAYOR AND CITIZENS OF THE CITY OF LONDON: FINE PIECES FROM A SILVER DINNER SERVICE.



THE GIFT FROM THE CITY AND ROYAL BURGH OF ABERDEEN: A SILVER SALVER AND TWO SILVER FRUIT DISHES.



GIVEN BY SWANSEA: A QUEEN ANNE SILVER TANKARD (1702) AND A GEORGE II. INKSTAND (1755).



PRESENTED BY THE CORPORATION OF THE CITY OF LONDON: LATE EIGHTEENTH- AND EARLY NINETEENTH-CENTURY SILVER.



FROM THE FRANCO-BRITISH WELCOME COMMITTEE: A FIRST EMPIRE SOUP TUREEN AND PLATES.

The eighteenth-century silver tea service is a gift from the officers and men of the Royal Navy and Royal Marines, the Royal Australian Navy, the Royal Canadian Navy, the New Zealand Division of the Royal Navy, the South African Naval Service, the Royal Indian Navy, and Queen Alexandra's Royal Naval Nursing Service. The tea caddy is Queen Anne; the teapot and cream jug are George I.; the hot-water jug, sugar basin and cover, waste basin, and two-handed strainer are George II.; and the two-handed tea tray is George III.—The gift of the Corporation

of the City of London included fine specimens of the work of T. and J. Guest and J. Cradock (1806) bearing the arms of the Duke of Cumberland, and of the work of Andrew Fogelberg and Stephen Gilbert (1783) bearing the arms of George III.—Swansea's gifts were presented to the Duke of Kent when he opened the new Guildhall and Law Courts.—The First Empire soup tureen and plates, from the Franco-British Welcome Committee, were handed to Sir George Clerk, the British Ambassador in Paris, that he might send them to England for the bride and bridegroom.

TO BE ON VIEW IN ST. JAMES'S PALACE: ROYAL AND

OTHER GIFTS FOR THE DUKE AND DUCHESS OF KENT.



JADE, ALABASTER, AND SOME GLASS: WEDDING PRESENTS THAT INCLUDE (CENTRE, TOWARDS THE RIGHT, IN FRONT) A CARVED CHINESE ALABASTER BOWL FROM THE DOWAGER LADY LINLITHGOW AND LADY MARY HOPE, THE DUCHESS OF KENT'S LADY-IN-WAITING.



THE ANTIQUE CLOCKS AMONG THE PRESENTS: MEMBERS OF THE ROYAL ACADEMY OF ARTS ANOTHER PAGE.—WITH PORCELAIN GIVEN



A COLLECTION OF SEVEN, INCLUDING THAT GIVEN BY THE (FOURTH FROM THE LEFT), WHICH IS ILLUSTRATED ALSO ON BY SUSAN DUCHESS OF SOMERSET AND OTHERS.



SILVER FROM THE KING AND QUEEN: CANDELABRA (EARLY 19TH-CENTURY); A GEORGE III. TRAY; WINE-COOLERS (1836); AND A BREAD-BASKET (1819)—LEFT: ONE OF THE CUPS FROM CANADA'S PREMIER AND CABINET.



ROYAL JEWELLERY FOR THE BRIDE: (BACK) A PARURE OF SAPPHIRES AND DIAMONDS FROM THE QUEEN. (NEXT ROW, L. TO R.): A RUBY AND DIAMOND SAUTOIR PRINCESS NICHOLAS OF GREECE; A DIAMOND AND RUBY BROOCH FROM THE QUEEN; AND A DIAMOND SAUTOIR WITH PEARL AND DIAMOND DROP FROM THE PRINCESS NICHOLAS, AND A DIAMOND AND RUBY BROOCH FROM THE QUEEN. (IN FRONT): THE DUKE OF KENT'S PEARLS; A RIVIÈRE OF DIAMONDS



AND EARRINGS FROM THE DUKE OF KENT; A DIAMOND BOW BROOCH GIVEN BY KING AND QUEEN. (NEXT, LEFT TO RIGHT): A PEARL AND DIAMOND TIARA FROM FROM THE KING, AND THE DUKE OF KENT'S RUBY AND DIAMOND BRACELET.



FROM THE DUKE OF KENT: THE NECKLACE OF 372 HISTORIC FAMILY PEARLS WITH DIAMOND MOTIFS (ALSO INSET; ACTUAL SIZE), WHICH CAN BE USED ALSO AS A NECKLACE AND A BRACELET.

The silver shown in the photograph of the gift made by the King and Queen to the Duke of Kent consists of six fluted and leafaged two-arm branch silver candelabra bearing the royal cipher of Princess Augusta Sophia, daughter of King George III.; an oval silver tray engraved with the arms of the Duke of Cumberland (later King of Hanover), made by Robert Salmon in 1793; two wine-coolers engraved with the arms of Adolphus, first Duke of Cambridge (1836);

and a plain bread-basket, with the initials A. S. and crown, which belonged to Princess Augusta Sophia (1819).—With regard to the royal jewellery, it may be added that the Duke of Kent also presented a diamond bandeau and a ruby and diamond brooch to his bride; and that the Prince of Wales gave a diamond brooch. Further, we may recall that the pearl necklace and bracelet given by the Duke of Kent to Princess Marina is of unusual interest.

The pearls are family heirlooms and are of fine oriental lustre. The round diamonds of the motifs are the best South African diamonds procurable and of the first water. The baguette diamonds running down the centre of the motifs are of remarkable lustre, and each stone is cut square.—The wedding presents as a whole are being shown to the general public in St. James's Palace on Tuesday, December 4, and on every week-day until further notice.

The fees charged will be 5s. on Tuesdays and 1s. on other days, and these will go to charities. At the Duke of Kent's request, the national wedding present takes the form of donations to the fund for the rebuilding of St. George's Hospital. The Georges' Fund will be used to provide an annual Christmas treat for poor children, especially those whose parents are unemployed, and holidays for convalescent sick children of the unemployed.

ROYAL WEDDING PRESENTS: GIFTS WHICH INCLUDE TWO FROM THE CABINET.



THE GIFT OF THE
LONDON CHAMBER OF
COMMERCE:
A MAHOGANY CHAIR
UPHOLSTERED IN
NEEDLEWORK.

GIVEN BY
THE PRIME
MINISTER AND
THE CABINET:
A STUDY CHAIR
OF BRITISH
WORKMANSHIP
AND MATERIALS.



THE GIFT OF LORD
AND LADY EDWARD
HAY: A PALE GREEN
JADE BEAKER-SHAPED
VASE OF THE CH'IEH
LUNG PERIOD
(1736-1795)—
HEIGHT: 11 IN.



GIVEN BY THE PRIME MINISTER AND THE CABINET:
A WRITING TABLE IN ENGLISH WALNUT AND BRITISH
HONDURAS MAHOGANY.



FROM M. LEBRUN, THE FRENCH PRESIDENT—SEVEN CLASSICAL GROUPS IN SÈVRES PORCELAIN: THE CENTRE-PIECE.



PRESENTED BY PRESIDENT MASARYK OF CZECHOSLOVAKIA:
ENGRAVED GLASS.



THE ROYAL ACADEMY'S GIFT: A
GEORGE III. BRACKET CLOCK BY
WILLIAM ALLAM, FLEET STREET.



GIVEN BY THE GREEK COMMUNITY OF CAPETOWN, SOUTH AFRICA: A MAGNIFICENT FAN
OF EIGHTEEN PRIME OSTRICH FEATHERS, MOUNTED IN MOTHER-OF-PEARL.



PRESENTED TO THE DUKE AND DUCHESS BY THE TWELVE SENIOR
LIVERY COMPANIES OF THE CITY OF LONDON: A SET OF SIX QUEEN
ANNE WALNUT CHAIRS OF UNUSUAL DESIGN.

The wedding gift of the Prime Minister and the Cabinet consisted of a writing table and a study chair. Both were designed by the staff of his Majesty's Office of Works and are excellent examples of modern British craftsmanship. All the materials used were of Empire origin. The top of the writing table is in blue Empire morocco made from South African goat-skins; and the chair is upholstered with the same

material.—The clock given by the members of the Royal Academy is in thuya wood. The maker was William Allam, of Fleet Street, London, who flourished about 1770.—The superb ostrich-feather fan given to the bride by the Greek community in Capetown is enclosed in a box made of specially prepared South African python skin. Our photograph shows it resting on this.



PRINCESS MARINA AS A SHAKESPEAREAN ACTRESS:
H.R.H. PLAYING IN "THE MERCHANT OF VENICE."

Princess Marina, following her father's lead, very soon began to show keen interest in the arts. Not only did she begin to draw and paint when she was quite young, but she would be seen on occasion as an amateur actress, dancer, and mimic. When this photograph was taken, she and her sisters and some cousins were giving a rendering of part of "The Merchant of Venice" at Tatoi, the King's Summer

Palace near Athens. Prince Nicholas had his own private theatre in Athens, where professional actors and actresses appeared in various plays—some of them written and produced by himself. When at a finishing school in Paris in later years, Princess Marina was given chief rôles—notably that of the heroine of Corneille's "Le Cid," the celebrated play which established his fame as a dramatist.



PRINCESS MARINA IN THE DRESS OF AN EVZONE
AND HER SISTERS, PRINCESSES OLGA AND ELIZABETH.

Princess Marina is seen on the left in the dress of an Evzone, those most picturesque Greek soldiers who served as the King's Bodyguard and were constantly on duty at the palaces of his Majesty and the royal Princes; and here it may be noted that, as a girl, her Royal Highness always loved acting and dressing-up. In the centre, as a Red Cross nurse, is Princess Olga, eldest sister of Princess

Marina, and now Princess Paul of Yugoslavia. On the right is Princess Elizabeth, the Princess's second sister, in the costume of a Greek peasant. Princess Elizabeth is married to Count Törring, whose mother is the elder sister of Queen Elizabeth, mother of the King of the Belgians. It was at the summer residence of Prince and Princess Paul, on Lake Bohinjko, that Prince George proposed.



PRINCE GEORGE IN SAILOR-SUIT DAYS:
H.R.H. ANTICIPATING HIS SERVICE IN THE ROYAL NAVY.

It was the King's intention that Prince George should be the sailor of the Royal Family: in fact, his Royal Highness, who had entered Osborne towards the end of 1916, was rated as a midshipman in January 1921, when he was appointed to the "Iron Duke." After that he served in the battleship "Queen Elizabeth," the flotilla-leader "Mackay," the cruiser "Hawkins," the battleship "Nelson,"

as flagship of the Home Fleet, and the cruiser "Durban," when that ship was on the America and West Indies Station. He now holds the rank of Commander, but no longer does naval duty. He was most popular with his shipmates, who knew him as "P.G.," and there was genuine regret when he retired under doctor's orders, as it was not considered that life at sea suited his health.



PERAMBULATOR DAYS: PRINCESS MARINA OF GREECE IN INFANCY—"BROUGHT UP AS A LITTLE ENGLISH GIRL IN AS SIMPLE A WAY AS POSSIBLE."



THE BUILDER: PRINCESS MARINA PLAYING WITH BRICKS.



THE LITTLE MOTHER: PRINCESS MARINA WITH HER DOLLS.

THE BRIDE IN HER CHILDHOOD DAYS: THE LITTLE PRINCESS MARINA OF GREECE.

Princess Marina was born in Athens on November 30, 1906, youngest of the three daughters of Prince and Princess Nicholas of Greece; and, as Miss Kate F. Fox has it in an article elsewhere in this number, "she was brought up as a little English girl in as simple a way as possible, and lived in her beautiful

home in Athens an ordinary nursery life." She was first in England when she was three and a half, when, after having been taken to Buckingham Palace with her sisters, she went with them to Bognor, which, by the way, she saw again ten years ago during one of her frequent visits to this country.

THE ROYAL WEDDING: THE BRIDE'S ARRIVAL; THEIR MAJESTIES ACCLAIMED.



THE ARRIVAL OF THE BRIDE AT THE WEST DOOR OF WESTMINSTER ABBEY: PRINCESS MARINA AT THE MOMENT OF ALIGHTING FROM THE FIRST CARRIAGE IN HER PROCESSION; WITH HER FATHER, PRINCE NICHOLAS OF GREECE (BAREHEADED) NEXT TO LEFT.



PUBLIC TESTIMONY TO THE IMMENSE POPULARITY OF THE KING AND QUEEN: THEIR MAJESTIES IN THEIR GLASS COACH, WITH A SOVEREIGN'S ESCORT OF LIFE GUARDS, PASSING THE ENTRANCE TO THE HORSE GUARDS, IN WHITEHALL, ON THE WAY TO THE ABBEY.

Vast crowds welcomed Princess Marina as she drove from Buckingham Palace to Westminster Abbey, accompanied by her father, Prince Nicholas of Greece, for her wedding to the Duke of Kent. Many of the spectators had waited all night to obtain a good view of the processions. First came that of the King and Queen

and the Royal Guests, and the acclamations that greeted their Majesties testified to their unbounded popularity. The second procession was that of the Bridegroom, and, about two minutes after it had reached the Abbey, the Bride's procession arrived. Our upper photograph shows her stepping out of the State landau.

THE ROYAL WEDDING: DETAIL OF THE ABBEY CEREMONY.



1. THE BRIDE, H.R.H. PRINCESS MARINA OF GREECE, WALKING IN PROCESSION TOWARDS THE ALTAR, SUPPORTED BY HER FATHER, H.R.H. PRINCE NICHOLAS OF GREECE, AND FOLLOWED BY HER BRIDESMAIDS, HEADED BY H.R.H. PRINCESS ELIZABETH OF YORK AND LADY MARY CAMBRIDGE.

3. LITTLE PRINCESS MARGARET ROSE SEATED ON HER STOOL DURING THE CEREMONY AT THE ALTAR—THE TWO YOUNG BRIDESMAIDS HOLDING UP THE BRIDE'S TRAIN.

2. THE BRIDE AND BRIDEGROOM AT THE ALTAR: THE BRIDE'S TRAIN SUPPORTED BY THE YOUNGEST BRIDESMAIDS, PRINCESS ELIZABETH AND LADY MARY CAMBRIDGE—ON THE RIGHT, PRINCESS MARGARET ROSE OF YORK STANDING BY HER MOTHER; AND (ON THE LEFT) PRINCE AND PRINCESS NICHOLAS.

4. THE TWO YOUNG BRIDESMAIDS, PRINCESS ELIZABETH AND LADY MARY CAMBRIDGE, HOLDING HIGH THE BRIDE'S TRAIN, DURING THE PROCESSION FROM THE ALTAR.

In addition to our remarkable double-page photograph of the marriage of their Royal Highnesses Princess Marina and the Duke of Kent in Westminster Abbey, we give these four photographs as being of particular interest in showing details. With regard to the first of them, it must be recalled that the bride's father, Prince Nicholas of Greece, accompanied her during her drive to the Abbey, and led her up the aisle; later giving her away. The younger members of the congregation

included not only the bridesmaids, but little Princess Margaret Rose, sister of Princess Elizabeth; the Princess Royal's sons; and one of the sons of Prince and Princess Paul of Yugoslavia. Obviously, judging by the last of our photographs, the two small bridesmaids had a somewhat strenuous task in holding up the bride's train. Princess Margaret Rose was particularly interested in all the proceedings, watching everything very closely.

THE ROYAL WEDDING: THE BRIDAL COUPLE ON THE PALACE BALCONY.



AFTER THE MARRIAGE IN WESTMINSTER ABBEY: THE DUKE AND DUCHESS OF KENT WAVING THEIR THANKS TO THE CROWD FROM BUCKINGHAM PALACE; AND (BELOW) THE KING AND QUEEN SHOWING PRINCESS MARGARET ROSE TO THE ONLOOKERS.

As is noted elsewhere, the bride and bridegroom were most heartily greeted by the great crowds in the streets as they drove to the Abbey and to Buckingham Palace; and so, it need hardly be said, were their Majesties the King and Queen. Acknowledging the cheers from those gathered outside the Palace, the Duke and Duchess of Kent came out on to the balcony and waved their thanks. With them were their Majesties the King and Queen and Prince and Princess Nicholas of Greece. In the upper photograph (from left to right) are Princess Elizabeth of York; the bride and bridegroom, with Princess Margaret Rose of York behind them; Prince Nicholas of Greece, father of the bride; and the Queen. In the small photograph, the King is holding up Princess Margaret Rose, who hides him from the camera, and the Queen is lending a hand to steady her.



The Wedding of the Duke of Kent and Princess Marina in the Abbey: The Marriage Solemnised by the Archbishop of Canterbury.

IN this remarkably interesting photograph, taken in Westminster Abbey during the wedding of Commander H.R.H. the Duke of Kent, K.G., G.C.M.G., G.C.V.O., A.D.C., R.N., and H.R.H. Princess Marina of Greece, on November 29, the Bride and Bridegroom are seen in the centre standing before the Archbishop of Canterbury, who is conducting the marriage ceremony. Behind the Bride stand the Bridesmaids, headed by Princess Elizabeth of York and Lady Mary Cambridge. To the right of the Archbishop of Canterbury (as one looks at the photograph) stands the Archbishop of York, and to the left, the Dean of Westminster. Standing together to the right of the Bridegroom are his supporters, the Prince of Wales and the Duke of York. Between them may be seen the Bride's bouquet on the floor at the top of the steps, where it was placed temporarily during the service. Just behind the Duke of York are the Princess Royal's two sons, Viscount Lascelles and the Hon. Gerald Lascelles. Beyond the Prince of Wales are standing (from left to right in the front row) the King, the Queen, the King and Queen of Norway, the Princess Royal, and the Earl of Harewood. On the extreme left of the second row is Prince Arthur of Connaught, and nearest the camera in the third row is Princess Beatrice. In the front row on the left (again as one looks at the photograph) are (from left to right) Prince Nicholas of Greece (the Bride's father, who gave her away), Princess Nicholas (the Bride's mother), the King and Queen of Denmark, King George of Greece, Prince Paul (the Prince Regent of Yugoslavia), Princess Paul (the Bride's sister), with one of her sons (in front of her), and Prince Waldemar of Denmark. On the extreme left in the third row is Prince George of Greece (uncle of the Bride), with Princess George next to him. In the course of his moving address to the Bride and Bridegroom, the Archbishop of Canterbury said: "Never in history... has a marriage been attended by so vast a company of witnesses. For, by a new and marvellous invention of science, countless multitudes... are joining in this service. The whole nation—nay, the whole Empire—are the wedding guests... We all wish you happiness... To-day your separate lives—with their own memories and hopes, temptations and trials—are merged in one. Will you bring into this new life, each for the sake of the other, the best that you can be."



N.B.—Colour Reproductions of de László's Portraits of Their Royal Highnesses the Duke and Duchess of Kent inserted here.

THE ROYAL WEDDING: PRINCESS MARINA'S RETURN AS DUCHESS OF KENT.



PASSING ST. GEORGE'S HOSPITAL, OF WHICH THE DUKE OF KENT IS PRESIDENT, AND TO WHICH THE NATIONAL WEDDING GIFT IS DEVOTED: THE BRIDE (AT THE WINDOW) AND THE BRIDEGROOM IN THEIR GLASS COACH DRIVING TO BUCKINGHAM PALACE AFTER THEIR MARRIAGE.



A RADIANT BRIDE: THE DUCHESS OF KENT, LEANING FORWARD TO ACKNOWLEDGE THE CHEERS OF THE CROWD, AS THE GLASS COACH IN WHICH SHE DROVE FROM THE ABBEY WITH HER HUSBAND, AFTER THEIR WEDDING, ARRIVED AT BUCKINGHAM PALACE.

After their wedding in Westminster Abbey, the Duke and Duchess of Kent drove to Buckingham Palace in a glass coach—so called as the large windows afford a good view of the occupants to crowds on the route. The coach was accompanied by a Captain's Escort of the Life Guards. The Duchess looked radiant and she

continually bowed acknowledgments of the great ovation she received. The photograph showing the coach passing St. George's Hospital is of particular interest, as the Duke is its President, and a constant visitor and worker on its behalf. The National Wedding Gift is being devoted to the rebuilding of the Hospital.



THE BRIDE IN ENGLAND: PRINCESS MARINA OF GREECE AND PRINCE GEORGE
IN THE GROUNDS OF BUCKINGHAM PALACE—A NATURAL-COLOUR PHOTOGRAPH.

As is noted on another page, the Princess Marina—too young even to dream that she was destined to marry one of the King's sons—was first in Buckingham Palace when she was three and a half, in the May of 1910. Our natural-colour photograph of her with Prince George was taken in the grounds of the

Palace soon after her first arrival in this country as a royal bride-to-be, and as one of whom it has been written with truth: "Her love of England has always been very great; and it has always been next to her own country in her love. She is very happy that now it is to be her own country."

NATURAL-COLOUR PHOTOGRAPH SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY FINLAY COLOUR, LTD. (COPYRIGHT STRICTLY RESERVED.)



THE SCENE OF THE DUKE OF KENT'S WEDDING:
THE ALTAR IN WESTMINSTER ABBEY.

The announcement that the Duke of Kent's marriage would take place in Westminster Abbey was not unexpected, but it aroused great interest from a historical point of view. It is only of late years that the Abbey has again been used for royal weddings, after five centuries. Since Richard II. wedded Anne of Bohemia in 1382, the next royal marriage there was in 1919—that of Princess Patricia (now Lady Patricia Ramsay),

daughter of the Duke of Connaught. Then came the wedding of Princess Mary (now the Princess Royal) on February 28, 1922. She was the first child of a Sovereign to be married in the Abbey for over 650 years, since Edmund, second son of Henry III., espoused Aveline de Fortibus in the thirteenth century. The Princess Royal's wedding was followed by that of the Duke of York on April 26, 1923.

DRAWN BY OUR SPECIAL ARTIST, HENRY C. BREWER, R.I.



THE HERALDRY OF THE DUKE AND DUCHESS OF KENT.

AN EXPLANATION OF THE ARMS BORNE BY THEIR ROYAL HIGHNESSES UPON THEIR MARRIAGE.

By G. R. BELLEW, *Somerset Herald, of His Majesty's College of Arms.*

THE Crest, Coronets, Supporters, and Arms (on the dexter side surrounded by the Garter) are those of a Royal Prince of England with his Royal Highness's especial mark of difference on the labels, three blue anchors. The Arms on the sinister side (contained within a garland) are those of the Kingdom of the Hellenes (Greece), a white cross on a blue field, upon which is superimposed an inescutcheon of the Arms of Denmark.

H.R.H. the Duchess of Kent is a daughter of H.R.H. Prince Nicholas of Greece, younger brother of his late Majesty King Constantine of the Hellenes. The late King Constantine was the son of Prince William of Denmark (who became King George I. of the Hellenes) and grandson of King Christian IX. of Denmark.

His present Majesty, King Christian X., grandson of Christian IX., is the nineteenth King of Denmark in the direct line of succession (father to son) of the house of Oldenburg. All these nineteen Kings of Denmark, with one exception, have been named either Christian or Frederick: there are ten Christians and eight Fredericks. Christian I., the founder of the Oldenburg dynasty in 1448, was the son of Theodoric Count of Oldenburg, called the "Fortunate," and of his Countess, Hedwig, heiress of the Duchy of Schleswig and countship of Holstein. The monarchy of Denmark as such, however, actually extends back in history to Harald Fairhair, King of Denmark in 860. In legendary history, it is said to have existed as early as B.C. 1040: except for short interregna, an unbroken line of kings is given from the Danish patriarch, Danus, who was crowned in that year—no less than 2974 years ago.

The Arms of Greece have been altered from time to time. In the late Middle Ages the cross was red and in the form of a calvary resting upon a pedestal; the field was white. Later it was altered to a white "Greek cross couped" on a blue field, the Greek cross couped being a cross with all four limbs of equal length and terminated before reaching the boundary of the shield. In 1913 the cross was altered to a "cross throughout," as is depicted above.

The Arms of Denmark, in their present form, represent fourteen territories, peoples and families now or formerly, in part or wholly, subject to the Danish crown—viz.: Denmark, Schleswig, Scandinavia, Iceland, the Faroe Islands, Greenland, Gothland, Vandalia, Holstein, Stormarn, Dithmarschen, Lauenburg, Oldenburg, and Delmenhorst.

Although the arrangement of the Arms is in a manner unfamiliar to British heraldry, the following description in English blazon appears to be technically satisfactory: "Quarterly of four; 1: or semée of hearts gules three lions passant in pale azure ducally crowned or (Denmark); 2: or two lions passant in pale azure (Schleswig); 3: per fess, the chief azure three crowns or (Scandinavia), the base party of three, gules a stockfish argent crowned or (Iceland) impaled with, in chief azure a ram passant argent (Faroe Islands), and in base also azure, a bear sejant erect argent (Greenland); 4: per fess, in chief or a lion passant in chief azure the base semée of hearts

gules (Gothland), and in base gules a wyvern crowned or (Vandalia): over all and separating the four grand-quarters a cross patée throughout argent fimbriated gules (the cross of the Danebrog) thereon an escutcheon quarterly of four; i.: gules an inescutcheon per fess argent and of the field between three passion nails in pairle points towards the centre and as many demi-nettle-leaves also argent (Holstein); ii.: gules a swan with wings elevated argent ducally gorged of the first (Stormarn); iii.: gules a knight on horseback holding in his dexter hand a sword proper (Dithmarschen); iv.: gules a horse's head couped or (Lauenburg); and over all an inescutcheon, or two bars gules (Oldenburg) impaling azure a cross patée couped or (Delmenhorst)."

On the shield in the centre of this escutcheon appear the Arms of Oldenburg and Delmenhorst, commemorating the first marriage of Count Theodoric, in about 1410. Both these Arms are of primitive design and they were in all probability (especially those of Oldenburg) in origin no more than emblems of identity, such as armoured knights began to use in the early part of the twelfth century to distinguish each other in the chaos of battle, and which subsequently, when organised heraldry began (circa A.D. 1150), became hereditary family or territorial emblems.

The symbolism of Greenland's polar bear is apparent, since more than half the area of that country lies within the Arctic Circle. Iceland's crowned stockfish is also easily understood, for in ancient times it was one of the chief sources of crown revenue: "of Iceland to write is little nede, save of stockfish" (Hakluyt, 1589): the stockfish is a species of air-dried cod. The golden wyvern (perhaps formerly a dragon) is the ancient emblem of the Vandals and not improbably was the standard of Gaiseric, the national hero, who terrorised Europe and captured Rome. Former Kings of Denmark styled themselves also Kings of the Goths and Vandals. The swan of Stormarn, the knight of Dithmarschen, the nag's head of Lauenburg, the lions of Schleswig, etc., are presumably national emblems, like, for example, the harp of Ireland, of the origin of which legendary stories are told. Perhaps the most intriguing Arms of all are those of Holstein—passion-nails and nettle-leaves: their origin is a mystery. The cross of the Danebrog (Dane's cloth), which extends over the entire shield of the Arms of Denmark, is the Danish national banner, represented actually by a white cross on a red field. The legendary origin of this banner is as follows: at the battle of Lyndanise in 1219, against the heathen Esthonians, the Danes were at the point of defeat. Their banner had been captured and they were about to flee when a new one, red with a white cross upon it, miraculously (like the Oriflamme of France) appeared out of the sky: thereafter the victory was theirs. Those who do not believe in such romantic origins will prefer the alternative theory that the new banner was sent to the Danes by the Pope as a mark of encouragement in their war against the heathen Esthonians.

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100	"	4'10
100	FIVE 20 PACKETS	4'9½
50	TIN	2'6

GIVE

PLAYER'S



THE ROYAL WEDDING: GUESTS; OFFICIANTS; STREET DECORATIONS; AND THE WEDDING CAKE.



LONDON IN GALA MOOD FOR THE ROYAL WEDDING: A GREAT JOY BELL IN BEFLAGGED AND FESTOONED BOND STREET—AN OUTSTANDING EXAMPLE OF STREET DECORATION IN THE WEST END.



THE QUEEN
OF NORWAY.



THE KING
OF NORWAY



THE PRINCE REGENT
OF YUGOSLAVIA.



THE QUEEN
OF DENMARK.



THE KING
OF DENMARK.



THE OFFICIANT AT THE ANGLICAN
WEDDING CEREMONY IN WESTMINSTER
ABBEY: HIS GRACE THE ARCHBISHOP OF
CANTERBURY.



THE OFFICIANT AT THE GREEK ORTHODOX
WEDDING CEREMONY AT BUCKINGHAM
PALACE: ARCHBISHOP GERMANOS,
METROPOLITAN OF THYATEIRA.

AT the Royal Wedding, the procession of the King and Queen included King Haakon VII. and Queen Maud of Norway, King Christian X. and Queen Alexandrine of Denmark, and Prince Waldemar of Denmark, King Christian's uncle. Queen Maud, is of course, a sister of King George V. Prince Paul of Yugoslavia, brother-in-law of the bride, is now the Prince Regent. The Archbishop of Canterbury, the Most Rev. Cosmo Gordon Lang, officiated at the wedding in Westminster Abbey, and afterwards attended the Greek Orthodox ceremony conducted in Buckingham Palace by Archbishop Germanos (reciprocally present in the Abbey), whose article on the Greek rites appears in this number.—The royal wedding cake, made in Edinburgh by McVitie and Price, and semi-Greek in style, is 9 ft. high and weighs about 800 lb. The decoration comprises wedding bells and Cupids holding shields bearing the monogram M.G. (Marina—George). The stand, the pillars between the tiers, and the vase on top are of solid silver. The ingredients came from Empire sources, with the addition of Greek currants sent to the bride by maidens of Greece. Concealed in the large wedge cut from the lower tier at the wedding breakfast were seven charms of solid gold, representing respectively a wedding ring, thimble, bachelor's button, horseshoe, dove, donkey, and threepenny bit.



THE WEDDING CAKE: FINISHING TOUCHES TO A ROYAL CONFECTION 9 FT. HIGH, WITH SILVER STAND AND PILLARS, AND CONTAINING EMPIRE INGREDIENTS, GREEK CURRANTS, AND (IN THE WEDGE TO BE CUT) SEVEN GOLD CHARMS.

THE DUCHESS OF KENT AS A LEADER OF FASHION:

DRAWN BY V. EVELYNE NORRIS; FROM THE ORIGINAL SKETCHES BY MOLYNEUX,

DRESSES IN HER ROYAL HIGHNESS'S TROUSSEAU.

OF 60, GROSVENOR STREET, W.1. (COPYRIGHTS OF DESIGNS SPECIALLY RESERVED.)



SHOWING UNERRING APPRECIATION OF STATUESQUE LINES AND COLOUR HARMONIES:

It is in her feeling for colours, clear, vibrant, and exquisitely blended, that the Duchess of Kent shows her genius for clothes. Her eye—that of a trained artist—appreciates the beauty of simple, unbroken lines; and her originality of outlook is reflected in her choice of accessories and details. Here are some of the frocks which

are included in her trousseau. On the extreme left (1) is a high-necked evening dress of black doqué satin, the skirt slit to reveal a stripe of silver lamé. The sash is of lamé lined with petunia crepe. A belt and gloves of natural pigskin, lined with black velvet, look most intriguing with the wide-shouldered black velvet gown



FROCKS OF EXTREME SIMPLICITY CARRIED OUT IN UNUSUALLY INTERESTING FABRICS.

which is shown next (2). The third evening ensemble (3) is of bois-de-rose crepe lagonné with a loose coat of beige velvet lined to match the dress. The afternoon ensemble (4) is of heavy crinkly crepe, with a coat trimmed with dyed fox. A black box calf leather belt marks the waist of the black woolen coat (5) with its

draped collar of astrakhan. Next to this is an almond-green morning outfit (6) trimmed with nutria. The dress, without the jacket, is seen on the right (6a). Then there is a very charming black crepe afternoon frock (7), the loose sleeves and the hem edged with self fringe, and round the neck a tie of orange velvet.

V. Evelyn Norris

THE HONEYMOON HOUSE AND THE TOWN HOUSE: HIMLEY AND BELGRAVIA.

PHOTOGRAPHS OF HIMLEY HALL BY THE "BIRMINGHAM POST," BY COURTESY OF THE EARL OF DUDLEY.



THE INTERIOR OF HIMLEY HALL, STAFFORDSHIRE, LENT BY LORD DUDLEY TO THE DUKE AND DUCHESS OF KENT FOR THE FIRST PART OF THEIR HONEYMOON: THE SALON.



THE CHINESE ROOM AT HIMLEY HALL: ONE OF THE NOTABLE DECORATIVE SCHEMES IN THE HOUSE, WITH PARTICULARLY INTERESTING ORIENTAL WALL-PAPER.



THE DINING-ROOM AT HIMLEY HALL: AN APARTMENT IN THE MANSION TO WHICH THE ROYAL PAIR DROVE FROM BIRMINGHAM ALONG A 13-MILE ROUTE ILLUMINATED ALL THE WAY.

Himley Hall, Staffordshire, where the Duke of Kent and his bride are spending the first part of their honeymoon (as noted on other pages) was lent to them by the Earl of Dudley. For their drive thither by car from Birmingham, after the train journey from Paddington on the evening of their wedding day, the



AT THE TOWN HOUSE OF THE ROYAL COUPLE: A GROUP OF LONDONERS WAITING OUTSIDE NO. 3, BELGRAVE SQUARE, ON NOVEMBER 22, IN THE HOPE OF SEEING THE BRIDE AND BRIDEGROOM.



IN THE DRAWING-ROOM OF NO. 3, BELGRAVE SQUARE: THE OWNER OF THE HOUSE, LADY JULIET DUFF, FROM WHOM THE DUKE OF KENT HAS TAKEN IT ON A SHORT LEASE.

whole thirteen-mile route was illuminated. In Himley Hall a private cinema was installed, where, besides films chosen by the Duke, they could see incidents of their wedding. Their London home is No. 3, Belgrave Square, Lady Juliet Duff's house, of which the Duke has taken a short lease. It is a five-storey mansion, with a spacious interior, thoroughly modernised. After the bride's arrival in England (on November 21) people waited outside in the hope of seeing her, but it was not until the 25th that the royal tenants arrived to inspect their future home. The group shown in our photograph, therefore, waited in vain.



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THE BETROTHAL AND HONEYMOON LAKES: BOHINJSKO AND HIMLEY HALL.



SEEN ACROSS THE BIG LAKE: HIMLEY HALL, STAFFORDSHIRE, SEAT OF THE EARL OF DUDLEY, WHERE THE DUKE AND DUCHESS OF KENT ARE SPENDING THE FIRST PART OF THEIR HONEYMOON.—A HOUSE STANDING IN A MAGNIFICENT PARK, WHICH PROVIDES EXCELLENT SHOOTING AND FISHING.

LAKES must have the pleasantest associations for the Duke and Duchess of Kent. By beautiful Lake Bohinjko they became engaged, and it was from the chalet of Prince and Princess Paul of Yugoslavia, on its shores, that there was sent the telegram which the King answered by giving his glad consent to the betrothal. By the lake in the grounds of Buckingham Palace they were photographed very soon after the Princess's first arrival in England as Prince George's bride-to-be: witness the coloured reproduction on another page of this issue. At Himley Hall, Staffordshire, with its big lake and its lesser lakes,

[Continued opposite.]



they are spending the first part of their honeymoon. Bohinjko, let it be noted, has long been known not only for its natural charm, but for its fishing, as well as for boating and bathing; while good shooting and climbing can be enjoyed in its neighbourhood. Prince Paul's chalet is most conveniently situated there, as it is only some fifteen miles from Bled, the summer seat of the Yugoslavian Government—and it must be remembered that Prince Paul, cousin of the late King Alexander, who met his death so tragically in Marseilles, is now the chief Yugoslavian Regent acting for the boy King Peter II.

[Continued in centre.]

THE CHALET IN WHICH PRINCE GEORGE AND PRINCESS MARINA WERE GUESTS WHEN THEY BECAME ENGAGED: THE SUMMER HOME OF PRINCE AND PRINCESS PAUL OF YUGOSLAVIA, BY LAKE BOHINJSKO.

Princess Paul (Princess Olga of Greece), whose marriage took place in 1923, is the elder of the Duchess of Kent's sisters. As to Himley Hall, near Dudley, that is the seat of the Earl of Dudley, a close personal friend of both the Prince of Wales and the Duke of Kent, who have stayed there on a number of occasions. The estate has been owned by the Dudley family for generations; some say from the time of the Conquest. The present residence dates from the reign of Queen Anne. Having built Whitley, the first Earl of Dudley left Himley Hall empty for some years, and it was only when the present Earl of Dudley married that it was decided to renovate it. It is now both modern and comfortable in its arrangements. The shooting and fishing are noteworthy. There are pike in the big lake and trout in the smaller lakes. And, to turn to a very different subject, Himley Hall boasts a fine collection of pictures, a number of which were on show until recently in the Commemorative Exhibition of the Art Treasures of the Midlands, still in being in the Birmingham Art Gallery. Several of these are illustrated on our next page.



THE BETROTHAL LAKE BY TWILIGHT: BOHINJSKO, IN THE MOUNTAINS OF SLOVENIA, FAMOUS FOR ITS BEAUTY AND FOR ITS FISHING.



THE BETROTHAL LAKE—AND ST. JOHN'S CHURCH: BOHINJSKO; SOME FIFTEEN MILES FROM BLED, THE SUMMER SEAT OF THE YUGOSLAVIAN COURT.

REINSTATED FOR THE ROYAL HONEYMOON: MASTERPIECES IN HIMLEY HALL.

(REPRODUCED BY PERMISSION. COPYRIGHTS RESERVED.)



"MAN SHOOTING PARTRIDGES."—BY HENRY ALKEN.
(1784—AFTER 1849.)



"MAN CARRYING GUN; THREE POINTERS."—
BY HENRY ALKEN.



"THE ELOPEMENT."—BY WILLIAM HAMILTON.
(C. 1734-1806.)



"LADY DUDLEY."—BY SIR THOMAS
LAWRENCE, P.R.A. (1769-1830.)



"THE VISCOUNT DUDLEY."—BY SIR THOMAS
LAWRENCE, P.R.A.



"LANDSCAPE."—BY JAN VAN OS. (1744-1808.)



"A FAVOURITE HUNTER."—BY JOHN WOOTTON. (1686-1765.)

In connection with the fact that the Duke and Duchess of Kent are spending the first part of their honeymoon at the Earl of Dudley's seat in Staffordshire, special attention may be drawn to these pictures. Apart from their intrinsic merits, they have become of peculiarly topical moment. With others from Lord Dudley's collection in Himley Hall, they were to be seen in the very fine and representative Commemorative Exhibition of the Art Treasures of the Midlands which is attracting so many to the Birmingham Art Gallery. The Exhibition will not close

until December 6; but the masterpieces lent to it by Lord Dudley were withdrawn recently in order that they might be reinstated in Himley Hall in time for the arrival of the royal couple. The following concerns our illustrations. The Alkens are in pencil and water-colour and measure 10½ by 14½ in. "The Elopement" measures 31 by 22 in.; the "Lady Dudley," 96 by 60 in.; the "Viscount Dudley," 56 by 46½ in. The "Landscape" is signed "J. van Os fecit." It is oil on wood and is 17 by 21½ in. The Wootton is 40 by 50 in.



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THE WORLD OF SCIENCE.

By W. P. PYCRAFT.

HALCYON DAYS: BIRDS OF LEGEND AND STORY.

JUST now the thoughts of the whole Empire are concentrated on the happiness which has come to the Royal Family on the great occasion of the alliance of one of the King's sons with a Princess who brings with her memories of the golden days of ancient Greece. For such they were. We are apt to forget, in the manifold distractions of to-day, how great a debt civilisation owes her people.

No people has been gifted with a finer conception of the beautiful in poetry and art. And no less are we indebted to that strangely vivid imagination which gave us what we now call the Greek Mythology, for it has a splendour all its own, and has been—and still is—a perpetual source of inspiration.

An outstanding appeal is made by that mythology through its imagery, inspired by that love of nature so sadly lacking in ourselves. To them we owe that beautiful conception of "halcyon days," which all of us are wishing just now shall attend the royal couple, not merely on their embarkation on their great adventure, but for the rest of their lives.

Some may have forgotten the story of Halcyone and Ceyx. Let me briefly tell it. Halcyone was the beautiful daughter of Atlas and Pleione. And she fell in love with and married a beautiful youth who was a sailor. And none were so happy as they. But, alas!

Ceyx was swallowed up by the billows in a great storm. Poor Halcyone saw him from the shore, and plunged into the sea to save him; and she also was drowned. Then the Immortals, taking pity on them, turned them both into the beautiful birds we know as kingfishers. They built, so the story tells, a floating nest, and so long as this was necessary

of the wicked King Acrisius, who set her adrift in a chest with her little son Perseus, then but a babe. But her frail craft fortunately put to sea during the halcyon days, and she arrived safely at an island, where she was helped ashore by Dictys, the brother of King Polydectes. Dictys adopted her as his daughter, and here Perseus passed the first fifteen years of his life.

The tragedy of Procne and Philomela furnishes another story of the transformation of mortals into birds. They were the daughters of Pandion, the King of Attica. Procne married Tereus, King of the Thracians, and bore him a son, Itys. Tereus then sent her away, and told Philomela she was dead, in order that he might marry her. But Philomela managed to get in touch with Procne, who, on discovering the deceit practised on her, slew Itys, and had the flesh of the child served up before Tereus. The two sisters then fled, to be immediately pursued by the infuriated Tereus, who, overtaking them, slew them with an axe. But while they were yet in flight they prayed the gods to change them into birds. So Procne became the swallow, and Philomela the nightingale; Tereus became the hoopoe, or, according to some, and more appropriately, a hawk. Some may remember Swinburne's beautiful poem on this



1. THE SWALLOW: THE BIRD INTO WHICH PROCNE WAS CHANGED IN THE GREEK LEGEND, IN ORDER TO SAVE HER FROM THE WRATH OF HER HUSBAND, TEREUS; WHILE HER SISTER, PHILOMELA, WAS CHANGED INTO A NIGHTINGALE.

Figures 1, 2, and 3 Reproduced from "The Birds of the British Isles and Their Eggs," by T. A. Coward, M.Sc., F.Z.S., F.E.S., M.B.O.U.; by Courtesy of the Publishers, Messrs. Frederick Warne and Co.



2. THE KINGFISHER: THE BIRD INTO WHICH HALCYONE AND HER HUSBAND, CEYX, WERE CHANGED IN THE GREEK LEGEND; AND FOR WHOM THE OCEAN WAS SAID TO REMAIN TRANQUIL DURING FORTY "HALCYON DAYS"—IN ORDER THAT THEY MIGHT BUILD THEIR FLOATING NEST AND REAR THEIR YOUNG.

as a nursery, the sea remained calm. These were the "halcyon days." Linked with this is another story which, perforce, must now be told. This is of Danaë, the fair daughter

theme, with its pathetic plea: "O swallow, sister swallow, shalt thou remember and I forget?"

The old Greeks had a vivid sense of the beautiful, whether of colour or form or melody. Hence it is that so many of our birds to-day derive their names from association with transformations from mortals into birds, as for example, merope, the more than resplendent bee-eater; and the swan.

[Continued overleaf.]

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It looks good from ahead. It looks equally good from astern.

Continued.

But at times it served their purpose to choose creatures of repellent form, as in the case of Arachne, a Lydian maiden famous for her skill in weaving. Proud of her attainments, she challenged Minerva to compete with her. She made the amours of the gods her theme. Minerva, peeved at the perfection of her work, tore it in pieces—a most undignified proceeding for a goddess! At this, poor Arachne went out and hanged herself! But Minerva, loosening the rope and saving her life, proceeded forthwith to change the rope into the beautiful orb-web we know so well, and Arachne herself into a spider!

The gods, indeed, were very human, and often chose to vent their spleen on unfortunate mortals in a very emphatic way. Thus Pluto gave his gracious permission to Persephone to return to the upper world, provided that she had eaten nothing. Poor Persephone was naturally much annoyed when Ascalaphus, the son of Acheron, ungallantly blurted out that she had eaten part of a pomegranate. So she took an instant revenge

by turning him into an owl! This story suggests an alternative to the commonly accepted significance of the owl as the pet of the Goddess Athene, who was the Goddess of Wisdom.

The Kings of England, in the days of long ago, kept a "fool" at Court, whose duty it was to amuse them by his caustic comments on the utterance of their courtiers. Even the King himself would, on occasion, become the subject of this badinage. Being,

however, but the comments of a "fool," his Majesty could join in the laugh the zany provoked. In like manner, Athene probably took an elfish pleasure in silently deriding the attribute of wisdom which the

sages of her time attributed to the owl. Hence her choice of the bird we know to-day as the "little owl," which has been described as "the buffoon among birds"!

Sometimes the ancient Greeks endowed birds with a malignant influence. Thus Medea, the enchantress, the daughter of the King of Colchis, when mixing a potion, in defiance of the Fates, to restore her aged father to the bloom of youth, dropped into the cauldron the most potent herbs and simples of her country, and then added the body of an owl, some slices from a wolf, and the head and beak of a raven which had seen nine generations of men pass away! In those days, curses and

imprecations of utter ruin and disgrace ended with the injunction, "Fling him to the ravens," a fate which involved a death without burial. Even Charon would not ferry his soul over the Styx. Some repercussion of this spirit of malignancy may have inspired the ancient belief in Languedoc of the wicked priest who was changed after death into a raven; and of the wicked nun who was turned into a crow!

Nevertheless, the raven has outlived his detractors, for in the records of the early Christian saints he holds an honoured place, for services rendered. Moreover, it was the ravens who fed Elijah in the wilderness.

Finally, in the stories that have come down to us of "the Glory that was Greece," we have not a few which record the transformation of mortals into plants, as in the case of poor Daphne, the daughter of the river-god Peneus, who was pursued by Apollo, maddened by her beauty. She prayed for aid, and was changed into a laurel-tree!



3. THE LITTLE OWL: MINERVA'S BIRD, ACCORDING TO THE ANCIENT GREEKS; THOUGH POSSIBLY RATHER IN THE CAPACITY OF "COURT JESTER" THAN "BIRD OF WISDOM"—SINCE IT IS KNOWN AS "THE BUFFOON AMONG BIRDS"!



4. THE RAVEN: REGARDED BY THE ANCIENTS AS A BIRD OF SINISTER SIGNIFICANCE, BUT CREDITED WITH MANY GOOD DEEDS IN CHRISTIAN HAGIOLOGY, AND REMEMBERED, ABOVE ALL, AS THE BIRD THAT FED ELIJAH IN THE WILDERNESS.

Reproduced from the Drawing by G. E. Lodge; in "Bird Life and Bird Lore," by R. Bosworth Smith; by Courtesy of the Publishers, Messrs. John Murray.

POPE & BRADLEY

Double-breasted Dinner Jackets?

London is playing its part as the gayest city in the World, not with riotous abandon, but with dignity and a quiet smile. The prosperity and crowded night life have had a marked effect on male clothes. To dance at a smart West End Restaurant in a dinner jacket is no compliment to the ladies in the party: tails, in all their stiff-shirted glory, carnation-adorned, are the only correct formal attire.

The dinner jacket has gracefully abandoned all formal claims to stepping out in mixed company. Modestly, it seldom felt really happy outside the

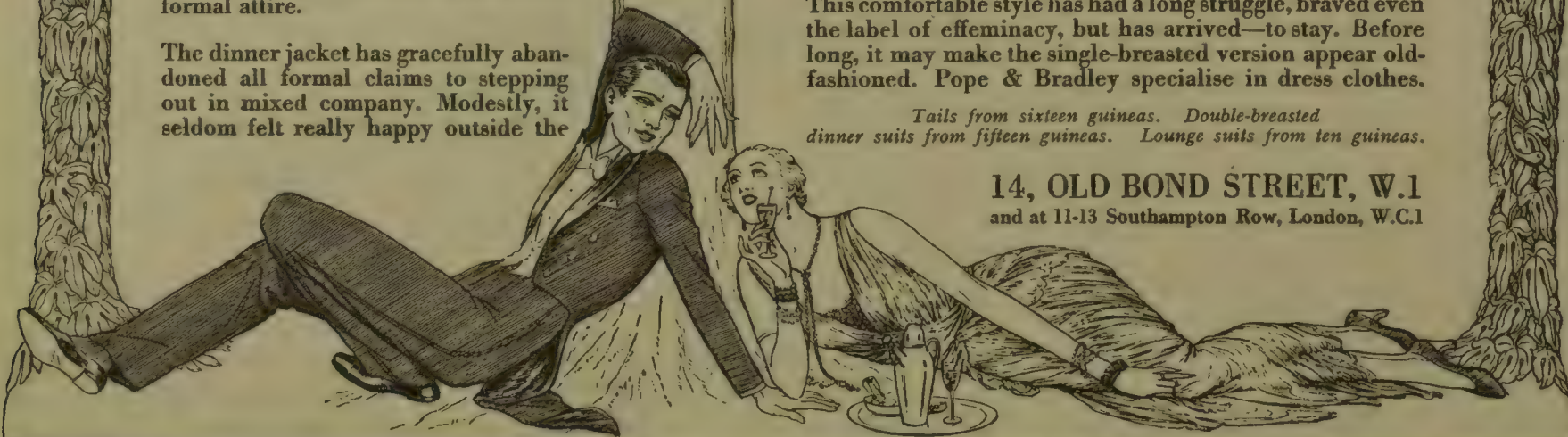
home: the most it could enjoy was an occasional bachelor party. When during the darkest depths of the recent slump it was given a break at mixed evening parties, it felt self-conscious and out of place.

Now, when the full dress suit has swept away all such embarrassment, the dinner jacket has felt free to develop its own personality. Leaving all formality to tails, it has taken liberties with itself: prefers a soft shirt to accompany it, and—echoing happy memories of the South of France—welcomes the soft, turned-down collar instead of the hard wing. It is only natural that, as a direct result of this, the double-breasted dinner jacket has come into its own.

This comfortable style has had a long struggle, braved even the label of effeminacy, but has arrived—to stay. Before long, it may make the single-breasted version appear old-fashioned. Pope & Bradley specialise in dress clothes.

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THE ORTHODOX WEDDING OF THE DUKE OF KENT AND PRINCESS MARINA.

(Continued from Page 879.)

The "Dance of Isaiah."

I do not think I need have recourse to old heathen customs to explain the nuptial procession which moves three times round the Table. We have the instance of Moses' sister, Miriam, who leads the rejoicings and the hymnal song on the deliverance of Israel from Egypt; also the mention made in the Old Testament that God is praised "with the timbrel and dance." All this makes it probable that this ritual was introduced into the Church from the Synagogue. This cyclical procession, however, now a mere symbol of spiritual joy, has lost all vestiges of any worldly or rhythmical movement and is confined to mere walking. Duly expressive of the religious character of the joy symbolised by the ritual are the "Troparia," sung by the Choir during the procession. The first of these, pronouncing the joyful message of the Saviour's incarnation, begins with the words "Rejoice, O Isaiah." Of the same trend are the other two, which express the exaltation of the Christian soul on the crowning of the Apostles and the Martyrs. The spiritual character of the ritual is signalled by the fact that it is also in use at the ceremony of ordination of ministers for the Church.

The Nuptial Ceremony.*

In the centre of the Chapel Royal, glittering in a glory of light and decoration, and just before the Altar, is an oblong table, draped with a costly white embroidered cloth. On it lie the Holy Gospel, the Holy Cross, the rings, the crowns, and the little silver cup of wine, and behind them are two silver candlesticks decorated with flowers. The Greek Orthodox clergy enter the Chapel, preceded by the deacons holding candlesticks, one of which is of three lights, symbolic of the Holy Trinity, and the other of two, symbolising the two natures in Christ. The priests, dressed in their gorgeous vestments, and the Archbishop, wearing the mitre and holding in his right hand the pastoral staff, stand in front of the Table. Their Majesties and their Royal Highnesses enter the Chapel and occupy their seats, while his Grace the Archbishop of Canterbury takes his seat on the left of the Altar. Amid the triumphant tones of a wedding march, sung by the Choir of the Greek Cathedral of St. Sophia, Bayswater, the bridal pair proceed into the Chapel, followed by the best man. The Greek clergy then walk towards the entrance of the Chapel, where the Archbishop holds forth the Holy Gospel for the bridegroom and the bride to kiss. The pair enter, preceded by the clergy, and take their places before the Table, the bridegroom on the right and the bride on the left. The bridesmaids in attendance, two of whom hold lighted tapers, are placed on either side of the pair, with the best man standing behind. The Archbishop places the Holy Gospel on the table, and, taking hold of his pastoral staff, occupies the seat, facing that of the Archbishop of Canterbury, on the right of the Holy Altar.

The ceremony of the Betrothal then begins. The Great Archimandrite, offering incense, pronounces praise to God, and the Deacon utters supplications for the peace of the whole world, for the clergy and laity, and for the affianced pair, George and Marina. The priest invokes the Divine blessing upon their union, praying that Our Lord may preserve them in peace and harmony. Then, taking the rings, which are resting on the Holy Gospel, he blesses them, and, making the sign of the Cross three times on the forehead and breast of each of the betrothed pair, he says: "The servant of God, George, is betrothed to the servant of God, Marina [and *vice versa*], in the name of the Father and of the Son and of the Holy Ghost, Amen." Then he places the rings on fingers of their right hand, and the best man exchanges them three times. The priest prays that the Lord our God may send his angel to guide the pair throughout the days of their lives. The ceremony of the Betrothal closes with praise to God, who sanctifies the world now and for evermore.

The ritual of the crowning now begins. The Archbishop, preceded by the deacons, occupies his place in front of the Table; the lector reads verses from the Psalms appropriate to the occasion; and the Choir sings praise to God, while the Archbishop censes the bridal pair and the others in attendance. The Archbishop proclaims: "Blessed be the Kingdom of the Father and of the Son and of the Holy Ghost," and the Deacon utters supplications for "George and Marina," who now join in the fellowship of marriage, that their union may be blessed as was that in Cana of Galilee, that they may see with joy sons and daughters, that they may have all the desires of their hearts fulfilled. The Archbishop then reads the nuptial prayers. Recalling the creation of the first pair of human beings, and the presence of Our Lord in Cana, where he blessed the marriage, he prays that He may also bless the marriage of George and Marina, and bestow upon them a peaceful life, length of days, mutual love, long-lived posterity, grace in their children; that He may give them of the dew of Heaven and of the fullness of the earth, and fill their household with grain and wine and oil and with every boon, so that they may also give to all who stand in need." Then, glorifying God as the invisible celebrant of the sacrament of marriage, and invoking His Grace upon the newly-wedded George and Marina, he prays that Our Lord may instil into the woman obedience to the man and make the man the head of the woman, that they may live in accordance with His will. He invokes the Divine protection over the pair, that they may be delivered from all evil, and that He may not forget the parents who nourished them, for the prayers of parents make firm the foundations of households. He prays for the "paranymphs" (best man and bridesmaids) who came to take part in this rejoicing, and that "the pair may be exalted like the cedar-trees of the Lebanon, and as a fruitful vine, so that they may see their sons' sons as newly-planted olive-trees round about their table." He finally prays that God with His own spiritual hand from on high unite the twain in wedlock. He then seals his supplication by linking the two ringed fingers of the bridegroom and the bride.

The ceremony of crowning now reaches its culmination. The Archbishop, blessing the crowns, makes with them the sign of the Cross three times on the forehead and the breast of each of the pair, and says: "The servant of God, George, is crowned to the servant of God, Marina [and *vice versa*], in the name of the Father and of the Son and of the Holy Ghost, Amen." The Choir sings: "O Lord, our God, with glory and with honour do crown them." There follow the twolections from the Epistles (Eph., ch. 5, 20) and from the Gospel (John, ch. 2), new supplications by the Deacon that the Lord may grant to the newly-married pair grace, life, peace, health, protection, and salvation. The Lord's Prayer is recited, and the Archbishop blesses the pair and those in attendance, saying: "Peace be unto you." Then the Deacon brings forward the "Common Cup," and the Archbishop, praying that God's spiritual blessing may descend upon it, offers it to the bridegroom and the bride to sip of it, whilst the Choir is singing: "I will receive the cup of salvation and call upon the name of the Lord."

Now the Choir intones the joyful songs referred to above, and the bridal pair, with the bridesmaids holding their tapers, walk three times round the Table, while the sponsors follow behind holding the crowns.

On the conclusion of this circular procession, the bridegroom and the bride return to their positions, and the Archbishop addresses each in turn, praying that they may be magnified, "the bridegroom going in peace and working in righteousness the commandments of God," and the bride "rejoicing with her own husband and observing the terms of the Law," and concludes with the following prayer:

"May the Father and the Son and the Holy Ghost, the All-holy, co-substantial and life-giving Trinity, the one Divinity and Kingship, bless You and grant to You length of life, fair offspring, progress in life and in faith, and may You be filled with all the blessings of the earth, and may there be vouchsafed to You the enjoyment of the promised blessings."

The usual dismissal by the Great Archimandrite follows, and the Choir closes with "Amen."

* The following description—in the present tense for greater vividness—is an account of the procedure as prescribed for the wedding of the Duke of Kent and Princess Marina. It was written before the actual ceremony.

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NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

WINTER RESORTS ON THE ITALIAN RIVIERA.

ITALY is fortunate in possessing a Riviera which has a very agreeable winter climate—warm, sunny, and dry, with no fog or mist, and with little wind, and a number of resorts there which are among

Among the larger and better-known of the western Riviera resorts, San Remo stands foremost—a town with a setting that is wonderfully picturesque, with its amphitheatre of high hills, affording it perfect shelter. Moreover, it combines past and present in a most pleasing manner, with its steep, narrow streets and alley-ways, and buildings of mediæval times, and its spacious, palm-lined promenades by the sea, and its beautiful public gardens, where you will find life as fashionable as anywhere along the coast of the Mediterranean in the winter-time. Not far from San Remo is Bordighera, which has marvellous walks by the sea amid a wonderland of flowers, and the beauty of its lofty palms one does not easily forget. Both Bordighera and San Remo possess abundant forms of amusement for visitors—casinos, theatres, cinemas, and concert halls, and sport attractions include tennis and golf. Alassio is another western Riviera resort that has come largely into favour with visitors from this country. It has a fine open situation, but is well protected from the north and north-west winds, and consequently it is bracing, yet it shows one of the highest average temperatures on

heights, is very picturesque.—Rapallo has its casino and golf course and a gay sporting and social life, and it is situated very conveniently for excursions, since a funicular enables one to explore the nearby mountains, and a fine coastal road, with enchanting views, runs to Santa Margherita. The latter resort is the rival of Rapallo, in a situation that is very lovely, and well sheltered. Its walks, amid hills clothed with olive, chestnut, orange and lemon trees, and with fascinating views of the sea, will be long remembered by those who have enjoyed them, and the coastal road which winds its way through Paraggi, with its rock-crowned castle, and by the old monastery of Cervara, which once held as prisoner a King of France—Francis I., after the disastrous battle of Pavia, and on to Porto Fino, is a gem of artistry. Porto Fino is a small resort, but one of the most beautiful imaginable, and Nervi, another small resort on the eastern Riviera, has a lovely sunny promenade, and, like Porto Fino, possesses a special attraction for those who like a resort that is quiet and restful. Hotel accommodation at all of the resorts named is exceedingly good, the service of trains to them is quick and frequent, and there is a 50 per cent. reduction on return tickets which is effective from the French-Italian frontier.



ON THE BEAUTIFUL ITALIAN RIVIERA: A VIEW OF SAN REMO, SHOWING THE MAGNIFICENT CORSO IMPERATRICE STRETCHING ALONG BY THE SEA.—[Photo. Enit-London.]

the most up to date of their kind in the world. The Italian Riviera stretches from Ventimiglia in the west, on the French-Italian frontier, to Spezia in the east, a distance of a hundred and fifty miles, and within its borders there are more than a score of winter resorts, large and small, all of them with delightful scenery, and each with its own peculiar charm. Generalising as to climate, it may be said that the western Riviera, which extends from Ventimiglia to Genoa, is rather more stimulating than that of the eastern Riviera, extending from Genoa to Spezia, the latter region being more wooded, and hence with an atmosphere that is somewhat less dry than the former.

the Italian Riviera. An added attraction is the possession of an English Club, with reading and recreation rooms, and a good English library, plus casino, theatre, and cinemas. Ospedaletti, which lies between Bordighera and San Remo, is a smaller resort, curving around a delightful bay, and it has a warm, sheltered situation.

Smartest of the winter resorts on the eastern Riviera is Rapallo, on a beautiful inlet of the Bay of Tigullio, and its appearance, with its green hillsides dotted with villas and wooded



THE OLIVE TREES AND BLUE SEAS OF THE LIGURIAN COAST: SANTA MARGHERITA SEEN FROM THE HEIGHTS BEHIND.—[Photo. Enit-London.]



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PRINCESS MARINA'S MOTHER IN HER WEDDING ROBES : HER ROYAL AND IMPERIAL HIGHNESS PRINCESS NICHOLAS OF GREECE.

Princess Marina's mother, then the Grand Duchess Hélène Vladimirovna, was married to H.R.H. Prince Nicholas of Greece at Tsarskoë Selo in August 1902, when this photograph was taken. Princess Nicholas is the only daughter of the late Grand Duke and Grand Duchess Vladimir of Russia.

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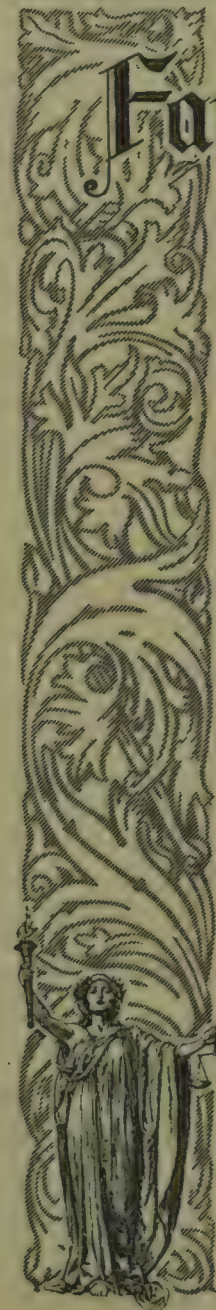
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A PAGE FOR COLLECTORS.

By FRANK DAVIS.

A STUDY IN TEMPERAMENT.

QUITE a number of Englishmen used to deny that John Constable—the centenary of whose death will be celebrated in 1937—was a man of genius. The people who mattered in his day set more store by a slick portrait-painter than by an interpreter of the English countryside.

We have to thank our neighbours across the Channel for recognising first that his vision of the world was something more than a variation upon a well-known insular theme, and that the quiet man from Suffolk had a message for others besides his own people. The French, who had so fine a tradition of their own, going back for centuries, were not too prone to greet a painter from England with enthusiasm, but they did welcome Constable, and to-day pay him the enormous compliment of claiming him as one of the founders of their own landscape school of the nineteenth century. We ourselves quickly enough made up for our early neglect—we bought what we could of the originals, and for a generation at least worked laboriously at producing fakes: there must be more imitation Constables in this country than there are imitation Rembrandts in the whole of Europe—as these latter are legion, one can

scarcely speak with more emphasis. Of course, by no means all of them were painted to deceive: they are not the homage which vice pays to virtue, but the admiration which second-raters pay to genius. A very great personality always collects a crowd of earnest hangers-on, who laboriously copy his methods without achieving his results—consider the followers of Rembrandt, of Fragonard, and the dozens of rather dreary imitators of Cézanne who are still with

us. The fraudulent imitator only gets busy when the market is good, and as often as not works merely by buying up the copyists and substituting the signature of Constable for theirs.

If there was anyone left who really doubted the greatness of Constable, I imagine he was converted at Burlington House at the Exhibition of British Art: it was a badly hung show, but there was no missing the Constables. They stood out from among their

neighbours like the stars of the Great Bear in the northern sky: who will forget that masterpiece, normally buried in the Victoria and Albert Museum at South Kensington, "The Leaping Horse" (the sketch, not the finished picture), which, to me at least, is one of the hundred great paintings of the world? I now have to thank a reader who lives as far away as Pasadena, California, for a photograph of the wonderful Constable which hangs in the Henry Huntington collection there, together with many other famous English paintings, including Gainsborough's "Blue Boy." He writes that "this picture has been rehung in a wing recently completed of this famous gallery, and its beauties of colour, composition, and perspective are more adequately brought out there than in its former location. You will be interested to learn also that a very complete air-conditioning system has been installed in this new wing, that the

(Continued overleaf.)



A CONTRAST IN VISION: CONSTABLE'S "A VIEW OF THE STOUR, NEAR DEDHAM"—IN COMPOSITION NOT UNLIKE THE REMBRANDT ETCHING ILLUSTRATED LATER IN THIS ARTICLE; BUT UTTERLY DIFFERENT IN SPIRIT.

Although the two works we reproduce in this article are noticeably similar in composition (when compared in reverse), their spirit is altogether different; or, to put the matter another way, the Rembrandt might be said to be "King Lear" and the Constable "As You Like It." The Constable hangs in the Henry E. Huntington Art Gallery, San Marino, California.

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from the latter part of the
XVIIIth century*



The two Interiors illustrated are part of a small Exhibition of old English Furniture which is being held at "The Dutch House," Fitzjohns Avenue, Hampstead, to which visitors are cordially welcomed. (Open Daily, 10-6, including Sundays)

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(Continued)

canvases may not suffer from the sometimes excessive dryness of our atmosphere." (H.M. the King's great Mantegna cartoon at Hampton Court is protected by a similar installation from the opposite danger—excessive humidity and extremes of heat and cold.)

This Constable is of particular interest to my correspondent, and to many other Americans, because there is in Massachusetts a Dedham which took its name from the Dedham on the Stour, in Suffolk, and I am informed that the general character of the landscape round Dedham, Mass., is extraordinarily like that of the ancient country town in England. This is, of course, an excellent personal and sentimental reason for enjoying this fine canvas which interprets with such skill the light and shade and gentle breezes (note the clouds) of a summer day, but I venture to suggest one comparison which will make it clear that, in painting this picture, Constable showed himself not only an original genius, but the inheritor of a noble tradition. One could no doubt find other parallels which would show equally well that our Englishman was less insular than he is sometimes thought to be, but this one

instance will suffice. Rembrandt's etching of "The Three Trees" is a composition rather in the same manner, and, like the Constable, is one of those outstanding works of art which reveal new harmonies every time one sees it. Allow for the difference in the

medium (not so obvious, of course, in a monochrome reproduction), the difference in time (nearly 200 years), and the circumstances of each artist, and one can be certain that these two men would have understood and

There is always in Rembrandt a sombre power, a sadness which leaves no bitterness, and it is this profoundly moving quality which stirs our admiration. Constable penetrates less deeply into those thoughts

which lie too deep for tears, he is not overwhelmed by the essential littleness of man in a hostile world, and he does not give to the forces of nature a deeper meaning than they bear on the surface. It would be fascinating—and useless—to speculate what Rembrandt would have made of the Vale of Dedham had he been given Constable's palette, whose range of colours was, of course, far wider than his own: he would have given us less limpid sunlight, and Constable, transferred to seventeenth-century Holland, would have given us a far less dramatic sky. Our man has his own personal vision, which is impossible of imitation, but it is objective by comparison: where Rembrandt imposes his own intellectual force upon the world, a creative power which seems to me no less than that of Beethoven, Constable accepts and translates, yet does that outwardly simple operation with such sympathy that the result is sheer poetry. "The Three Trees," if

the comparison is not too

far-fetched, is "King Lear"; "A View on the Stour, near Dedham," is "As You Like It." One can argue for ever which play is the better, and which displays the author's genius in a nobler guise: so it is with this painting and this etching—they both live for eternity.



A CONTRAST IN VISION: REMBRANDT'S ETCHING "THE THREE TREES"—NOT UNLIKE CONSTABLE'S "VIEW OF THE STOUR" IN COMPOSITION (SEE PAGE 922), BUT INSTINCT WITH SOMBRE EMOTION WHICH CONTRASTS STRONGLY WITH THE PASTORAL SPIRIT OF CONSTABLE'S PICTURE.

admired each other's work. I am not suggesting that the resemblance is anything but fortuitous, though we can presume Constable knew this etching—what I ask you to do is to study both illustrations and note how alike and yet how different they are.

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BOOKS OF THE DAY.

IN view of this week's royal occasion, it seems appropriate to inspect, as it were, a literary "guard of honour," provided by certain books concerning various members of the House of Windsor, in past and present generations. Few of our royalties have ever aspired to another form of "royalty" by dropping into authorship themselves, if we except letters, such as those of Queen Victoria, subsequently edited by other hands. We have had lately, indeed, the personal reminiscences of Queen Marie of Rumania, but I cannot at the moment recall any other examples since James I. (who had been known to drop into poetry) published, in 1616, his "Counterblast to Tobacco." Sovereigns rarely handle the pen, and prefer to be the "subjects" of their subjects.

In my present batch of books, the nearest approach to royal authorship is afforded by "SPORT AND TRAVEL IN EAST AFRICA." An Account of Two Visits, 1928 and 1930. Compiled from the Private Diaries of H.R.H. the Prince of Wales. By Patrick R. Chalmers. With three Maps and thirty-seven Photographs taken by His Royal Highness and others (Philip Allan; 12s. 6d.). The Prince's share in the work is more fully indicated by a foreword, which states: "He took great trouble to bring the book to fruition. His photographs and cinematograph film were freely placed at our disposal, and his patience in granting interviews, describing his films, and answering questions was inexhaustible." Many of the illustrations are "stills" from cinematograph films taken personally by the Prince. He was accompanied at first by the Duke of Gloucester, but after their arrival in Africa the brothers decided on separate hunting trips. They were suddenly summoned home, it will be remembered, by serious news of the King's illness, and it is now exactly six years since the Prince of

Wales was rushing back, by "forced marches," to his father's bedside. Soon after his arrival, we learn, the King said to him: "Now tell me about the elephants." After his Majesty's recovery, the Prince returned to Africa, a year later, to resume his interrupted expedition.

In asking about the elephants, the King led a lucky

as with a rifle, while the thrill of contact is much more prolonged." The Prince soon had reason to revise this opinion, for he had two exceedingly "close calls" in encounters with the animal described by an ancient Roman writer as *omnium beluarum sagacissimus*. Of the first we read: "There was a thumping, scuffling crash of thorns on the right, not ten yards away, and a terrific scream, something like a steam siren. . . . Pearson, with some presence of mind, pushed his main responsibility backwards into the heart of a thorn-bush. As H.R.H. took the timber, he heard the rifles rap. . . . It had been, of course, the nearest shave imaginable. When the shots were fired, the elephant was within eight feet of Pearson and Salmon. Twelve feet away was the bush wherein the Prince was spread-eagled."

Shortly before the foregoing incident, the Prince and his party had lost their way, during a rainstorm, and had to spend a night in the bush, without food or wraps. There was a lion roaming about, and it came so close that, as the Prince said, it seemed to roar "down the back of his neck." The second elephant adventure occurred while the Prince and three companions were photographing one at close range. Suddenly "he threw up his head and charged. . . . They separated and ran like rabbits. It was a ridiculous sight. There was the high road close in front of them, and on it the safari—a line of five important cars and four lorries—and here were four men, one of them the Heir to the Throne, running for their lives with an irritated elephant rapidly overtaking them." Just in time a shot

from Denys Finch-Hatton turned the pursuer, and, wheeling on his tracks, the elephant disappeared. "The four fugitives stopped and tried to look as if they had not been running." As this passage indicates, one merit of the book is its freedom from anything like sycophancy or adulation. The Prince appears as a man among men, and while his personality is, of course, the central

(Continued overleaf.)



THE CITY IN WHICH PRINCESS MARINA WAS BORN: "SUNSET; ATHENS."

This very charming water-colour, which is of particular interest at the moment, was shown, with other water-colours of Greece, by Sir Herbert Hughes-Stanton, R.A., P.R.W.S., in his recent exhibition at Colnaghi's.

Reproduced by Courtesy of the Artist and of Messrs. P. and D. Colnaghi, 144-146, New Bond Street, W.

card, for the story, as told in this book, is as thrilling as could be. When he shot his first elephant, the Prince was not very jubilant. "He said that elephant shooting was not a 'one-man' show, that it was easy and unexciting (he was later on to learn otherwise), and that it was better fun altogether to film an elephant than to kill one. . . . With a camera, the salt of personal risk is almost the same

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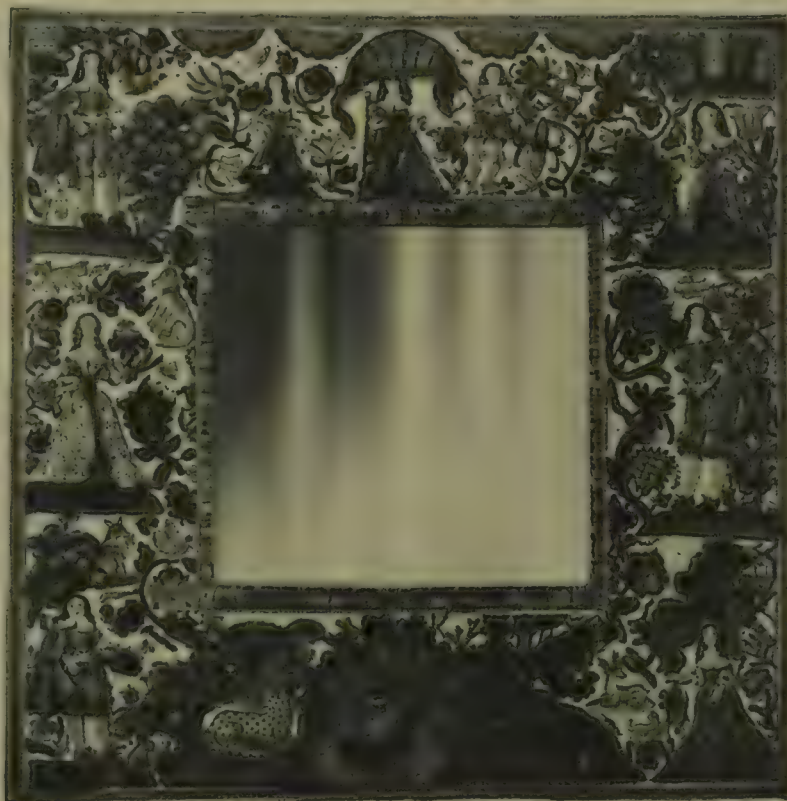
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(Continued.)

focus of the reader's attention, the varied adventures and the nature-study interest, together with the beauty of his photographs, place the volume with the best modern works of sporting travel and big-game photography.

My next item is not directly associated with royal adventure, but it gives a vivid picture and an interesting historical account of an island lately visited by the Duke of Gloucester. I refer to "WANDERINGS IN TASMANIA." By George Porter. With sixty illustrations and map (Selwyn and Blount; 18s.). The small number of Tasmania's inhabitants is not perhaps generally realised here. "While almost the size of Ireland, it only supports a present-day population of 227,000." Several districts are marked on the map "Unexplored," or "Uninhabited." Mr. Porter's book is not the work of an old resident, but of one who, on reaching the age of "retired leisure," was drawn thither by "letters from an old friend depicting in glowing colours the beauty and climate of Tasmania, where he had been settled for some fourteen years." The author is thus able to give fresh impressions of the island and its people, and he has made a careful study of its history, mainly from the works of West, Fenton, and Professor Ernest Scott, while he refers incidentally to other sources, such as Clive Lord's "Some Tasmanian Days," Mrs. Meredith's "My Home in Tasmania," Syme's "Nine Years in Van Diemen's Land" (1840), and a romance by the Tasmanian novelist, Mrs. Charlotte Dick, entitled "The Huon Belle."

Tasmania, it seems, bears a strong likeness to her motherland. "An Englishman," says Mr. Porter, "can find more change by going from Yorkshire to Dorsetshire than he experiences by going from England to Tasmania," and he sums it up as "This patch of England, complete with language, customs and literary treasures of thought,

packed on a magic carpet, as it were, spirited away over vast continents, deserts and seas, and set down intact on this remote island in the great Southern Ocean." The landscape, too, as the Duke of Gloucester remarked during his recent visit, is "England all over again." On the historical side, Mr. Porter tells the tragic story of the aborigines, cruelties inflicted on them by convict servants of the early settlers, their terrible retaliations, and their ultimate extinction—a tragedy for anthropological science,

as they were the oldest surviving Stone Age race, variously considered to have dwelt in the island from 20,000 to 50,000, or even 100,000 years. In this connection, Mr. Porter describes his subsequent pilgrimage (in England) to the graves of George Augustus Robinson (the "Conciliator of the Blacks" in Tasmania) in Bath Abbey cemetery, and of Admiral Phillip, "founder of Australia," who died in 1814, in Bathampton Church, near Bath. On the latter's tomb there was no reference to Australia!



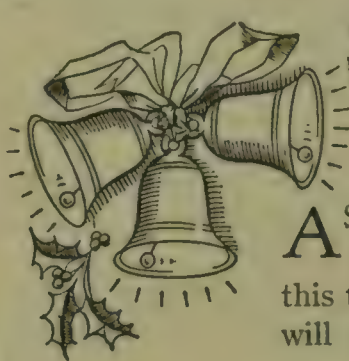
WHEN THE PEASANTS OF THE DISTRICT GATHERED BY LAKE BOHINJSKO TO CONGRATULATE PRINCESS MARINA AND PRINCE GEORGE ON THEIR ENGAGEMENT: THE ROYAL GROUP AT THE CHALET OF PRINCE AND PRINCESS PAUL OF YUGOSLAVIA—FROM LEFT TO RIGHT: PRINCE GEORGE AND PRINCESS MARINA, THE FORMER WITH A BOUQUET, THE LATTER WITH A BOUQUET AND A CROWN OF FLOWERS; PRINCESS PAUL OF YUGOSLAVIA; AND PRINCE PAUL OF YUGOSLAVIA.

The crown of red flowers for Princess Marina's head was handed to her by a little girl who was with the Slovenian peasants' deputation which congratulated the newly-engaged couple at Prince Paul of Yugoslavia's chalet, by Lake Bohinj. At the same time a small boy presented Prince George with a bouquet of the same flowers. Then the Princess received from a Slovenian beauty a bouquet in the national colours—rowan berries for the red, gentian for the blue, and edelweiss for the white. In the photograph are also the sons of Prince and Princess Paul; the elder born at Richmond, the younger in London.

"Launceston, Cornwall, was the birthplace of King, Governor of New South Wales (1800-6)," during whose term of office the northern capital of Tasmania was founded and thus named, in compliment to him. The two Launcestons keep pleasantly in touch, exchanging photographs and Christmas greetings. Recounting a conversation with a landowner on Flinders Island, about Empire settlement, Mr. Porter writes: "I asked him whether the recent visit of the Duke and Duchess of York had done good. 'An untold amount of good.'"

Dramatic representation of royal personages has taken various forms since the Histories of Shakespeare. In the creative literature of our own day an honoured place will be given to "VICTORIA REGINA." A Dramatic Biography, By Laurence Housman. Illustrated by Ernest H. Shepard (Cape; 10s. 6d.). Here the author has gathered together his thirty plays on incidents in the life of that "great, wonderful little old lady," Queen Victoria. They belong, for the most part, to the Muse of Comedy, and their atmosphere is one of intimacy touched with mischief, conveyed both in the text and in Mr. Shepard's inimitable drawings. "The chronology of the series extends from the 'I will be good' of the Kensington Palace schooldays, to the 'Go it, old girl! You've done it well!' of the Diamond Jubilee Procession, a shout actually heard by the author as he stood in the crowd at Hyde Park Corner.

(Continued overleaf.)



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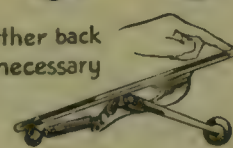
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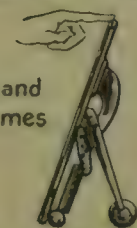
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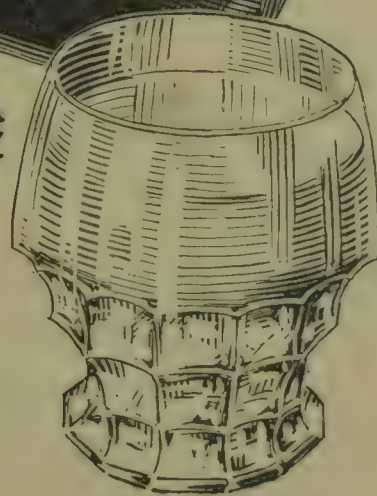
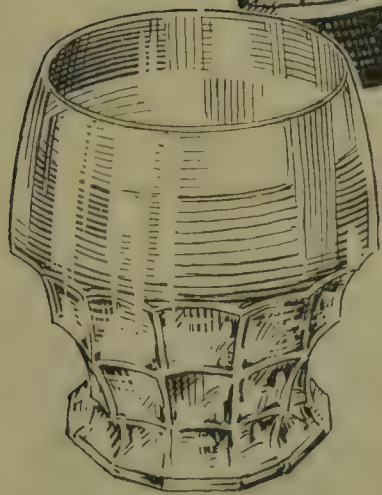


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(Continued.)

In his own preface, discussing Queen Victoria's character and influence, Mr. Laurence Housman, while criticising her ideas and attitude in politics, declares that, from the human point of view, "she remains extraordinarily interesting and attractive." He observes that her letters and diaries have been made public "with a frankness hitherto unexampled in the official editing of Royal remains," but that "her personality is still reckoned too sacred for the Censor to allow of its stage representation. Since the theatre is denied to them (he adds) I have, in the writing of these plays, constructed the dialogue rather more on literary than on theatrical lines." They certainly make delightful reading; but perhaps some day a theatrical version may be called for.



BY LAKE BOHINJSKO, WHERE PRINCESS MARINA AND THE DUKE OF KENT BECAME ENGAGED: A SLOVENIAN BEAUTY, ONE OF THE PEASANTS IN NATIONAL COSTUME WHO FORMED A DEPUTATION TO CONGRATULATE THE NEWLY-ENGAGED PAIR.

Royal biography in narrative form, on popular lines, has never been better done, I think, than in "QUEEN ALEXANDRA." By Sir George Arthur. With sixteen Illustrations and a Genealogical Table (Chapman and Hall; 8s. 6d.). Princess Marina, no doubt, will be interested in this book, which touches her own family history in many passages relating to the royal association between Denmark and Greece; more particularly in the chapters that tell how an earlier bride "from over the sea" captured the heart of England. The wedding of Princess Alexandra of Denmark, in St. George's Chapel, is vividly described. "The procession of Princesses (we read) was closed by the Crown Princess of Prussia in white satin and leading by the hand, according to an effusive chronicler, 'her sweet little child Prince William.' Ten minutes later the 'sweet little child' was busy pinching the legs of his youthful kilted uncles, whose sense of decorum prevented their retaliating." Describing the bride of



WEARING A TWO-HUNDRED-YEAR-OLD NATIONAL COSTUME IN HONOUR OF THE OCCASION: A PEASANT GIRL OF THE DEPUTATION WHICH GATHERED AT THE CHALET OF PRINCE AND PRINCESS PAUL OF YUGOSLAVIA, BESIDE LAKE BOHINJSKO, TO CONGRATULATE PRINCESS MARINA AND PRINCE GEORGE.

seventy-one years ago, Sir George writes: "Her whole appearance was so entrancing that Lord Palmerston must have voiced the general feeling when he wrote the same evening: 'The Danish Princess has made Danes of us all.' " Was he recalling, or anticipating, Tennyson's lines, which have now acquired a new significance?—

Saxon and Norman and Dane are we,
But all of us Danes in our welcome of thee.

The scene of the present royal wedding has close associations with the great scholastic foundation chronicled in a large and beautifully illustrated volume—"WESTMINSTER SCHOOL." A History. By Lawrence E. Tanner, F.S.A., Keeper of the Muniments, Westminster Abbey. With Photographs specially taken for the book (Country Life, Ltd., 10s. 6d.). The school has been fortunate in its latest historian, who has extracted from the Abbey archives many forgotten records of its early days, especially regarding the origin of

the famous Westminster Play, and ancient customs such as "tossing the pancake." Queen Elizabeth attended the school Play in 1563, and since that time the number of royal visitors has been legion. "From an early date, too (we read) the School has been present at all great functions in the Abbey Church." Even in these august precincts, it seems, "boys will be boys," and we learn that, in the eighteenth century, "the Abbey Carpenter was kept busy in devising means to prevent the boys from climbing over the roofs of the School and the Abbey. A Westminster boy in 1766 put his hand into an unrepared hole in the tomb of Richard II. and drew out the jaw-bone of the King. A senior, who saw him do it, thrashed the boy, but kept the bone, and it was not returned until 1906."

Westminster Abbey, of course, figures prominently in "FAMOUS LONDON CHURCHES." Described by C. B. Mortlock. Depicted by Donald Maxwell. With a Foreword by the Bishop of London (Skeffington; 10s. 6d.). It is rightly claimed that "pen and pencil are here in perfect alliance." While Mr. Mortlock modestly gives precedence to the artist, saying that his own part has been "to supply the letterpress," his charming essays add much to the book's attractions. Like History, this volume has an "ample page," which enables full justice to be done to Mr. Maxwell's beautiful drawings.

C. E. B.



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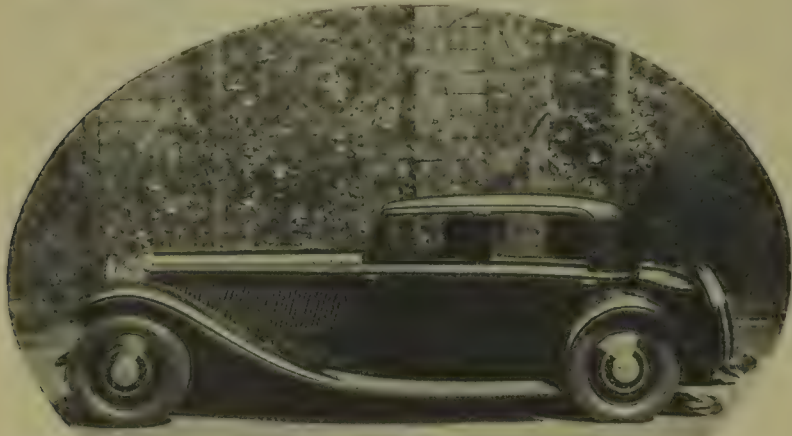
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THE DUKE OF KENT'S 3 1/2-LITRE BENTLEY: A CAR IN WHICH RADIO IS INSTALLED.

The Duke of Kent is one of the pioneer motoring radio enthusiasts. He has had his third Philco car-radio installed in his 3 1/2-litre Bentley. The transitone radio is so ingeniously hidden that only the small, neat, heart-shaped 2 1/2-inch control-disc is visible on the fascia panel. The car's body is by Barker, of South Audley Street.

Morris Saloon, costing £122 10s., with bumpers, traffic-indicating signal arms, two doors, and a fixed head; or the four-door sliding-head model at £142 10s. It is a small-rated car which allows the occupants to enter and leave without having to perform any gymnastic antics. I drove this entirely new Morris "Eight" over all sorts of roads, in and out of heavy traffic, and at speeds from 3 miles an hour up to 55 miles an hour on the open high roads, on a day with very treacherous surfaces due to rain. Women can rely upon this car keeping quite steady even when suddenly braked on a main London street, with its slippery surface, and stopping within a few yards

according to the speed at the time. Also its acceleration is one of the chief safety factors; one can start off the mark in first gear, change up to second at 15 miles an hour in a couple of seconds, then find oneself travelling 25 miles an hour in five seconds more, up to 30 m.p.h. in less than 10 seconds from the start, change up to top at 30 m.p.h. and touch 50 m.p.h. in 35 seconds—which is some quick progression from a standing start.

The three-speed gear-box of the Morris "Eight" is very easy to handle, especially if you do not attempt to hurry the alteration of gear ratio either up or down. Allow the "synchronesh" to do its work; so pause in neutral for a moment or two in making the change, to permit the gears to be synchronised to give a perfect silent engagement. This new 8-h.p. Morris saloon: has a larger engine, a more roomy body, and much better road performance than the original small Morris. In fact, much as I personally prefer larger-engined carriages, I cannot but admire the comfort

given by this new model. I have no complaints to raise on its behaviour, but every owner of these cars should fit a wing post on the near-side wing, as it is quite impossible to see its edge, or, in fact, any outside part of it, without leaning towards that side, which places the driver out of the correct position. So many of the 1935 cars have this need to have wing posts fitted on the

outer edges of the wings that I wonder anybody buys any car from which the driver cannot see its outer wing edges without fitting these necessary guides for safety in fog, passing through narrow entrances, and dense traffic. The cost is so small compared with the greater safety these accessories provide when bought and fitted. But when will designers give drivers a better view of each side and over the bonnet? There is no room for guess-work at moments of sudden emergency. But to return to the Morris 8-h.p. saloon: its running cost is very small, as one travels about 40-45 miles per gallon, and the oil consumption is very low.

England will have to look to her laurels in the international racing world of motors, as, while the world's record speeds stand to her credit for the mile and kilometre with a flying start, the German Auto-Union and Mercedes cars created a number of new speed records which will take some very staunch efforts to improve upon. Of course, it takes a special racing machine to make these high speeds, and I know that the German Government must have given some support to enable the Auto-Union firm to build their

(Continued overleaf.)

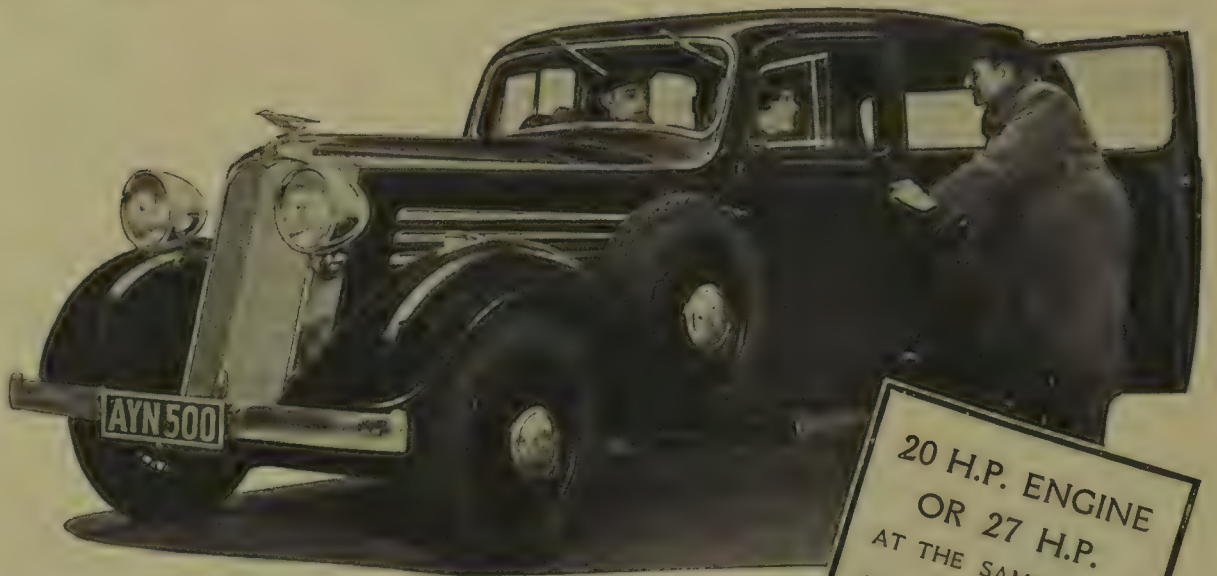


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If you're a big-car motorist—if you enjoy the feel of a powerful engine purring under the bonnet—if you like the luxury of a big, roomy saloon—this is your car. At £325 this new 20 h.p. Vauxhall Big Six is remarkable value for money, and it is available with either a 20 h.p. or 27 h.p. engine at the same price (1935 tax £15 and £20 5 0 respectively). It is an all-feature car, with entirely automatic chassis lubrication, vacuum controlled ignition, Synchro-Mesh easy gear change, Pedomatic starting, self-returning direction indicators and Vauxhall No-Draught Ventilation. And it is a product of a famous factory that has been building outstanding motor-cars for the past thirty years.



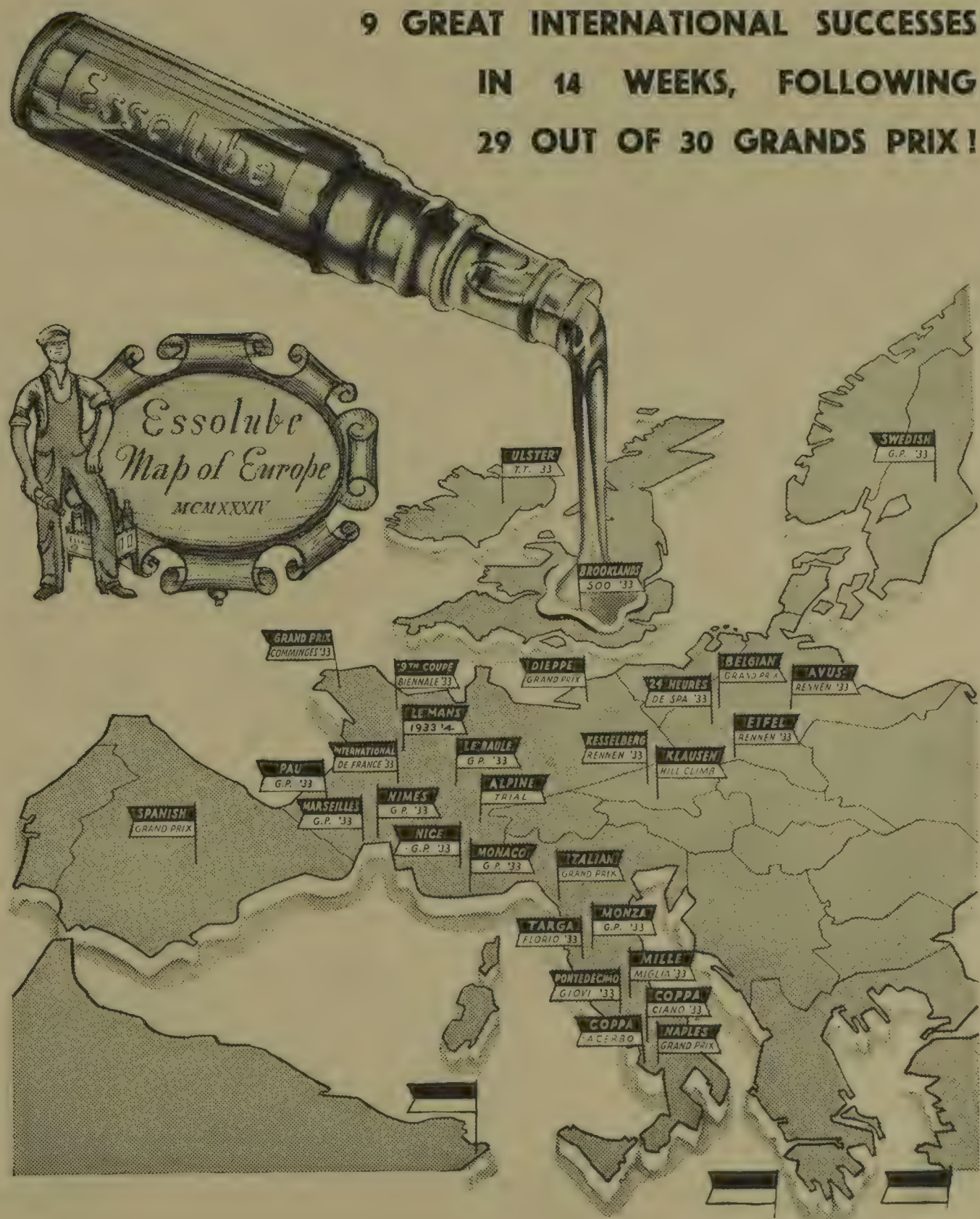
20 h.p. or 27 h.p. Saloon £325. Wingham Convertible Cabriolet (Saloon to Tourer at a touch) £395. Romney 2-seater Drophead Coupé £360. Denton 4-seater Drophead Coupé £375. Tickford Foursome Drophead Coupé £365. There is also a seven-passenger Limousine on the Vauxhall Big Six Long Chassis (10 ft. 10 ins. wheelbase), coachwork by Grosvenor, price £550.

20 H.P. ENGINE
OR 27 H.P.
AT THE SAME PRICE.
(1935 Tax £15 and
£20 5 0 respectively).

VAUXHALL BIG SIX

London Showrooms: 174-182 Gt. Portland St., W.1. Catalogues on request from Vauxhall Motors Ltd., The Hyde, London, N.W.9.

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LAUNCHED in Britain only last year, Essolube has continued its triumphant course throughout Europe, and is becoming the most favoured motor oil of motorists in France, Belgium, Germany, Holland, Italy, Spain, Sweden, Switzerland and Austria.

Essolube

THE 5-STAR MOTOR OIL

Fully guaranteed by the world's largest Oil Company

Continued.
team of six racing machines, valued at £8000 apiece but not for sale at any price. In fact, I believe that £160,000 was the expenditure in the development and production of Germany's fastest cars, which are now the world's best as well, bar our "Bluebird's" two world's records as already referred to. The Auto-Union car covered the kilometre from a standing start at 101'56 m.p.h., and the mile at 116'75 m.p.h., the 50 kilometres at 150'23 m.p.h., the 50 miles at 151'55 m.p.h., and 100 kilometres at 152'17 m.p.h.—all new world's records. The eight-cylinder four-litre (3992 c.c.) Mercedes raised its class standing mile to 117'23 m.p.h. and standing kilometre to 98'03 m.p.h., the flying kilometre at 197'35 m.p.h., and the flying mile at 196'78 m.p.h.

Unless the British public come to the aid of our motor designers of racing cars by raising a fund of, say, £250,000, for the building of a team of six cars to take part in the great international motor races, our motors will lose all the prestige they have so patiently built up on the Continent (which has brought many orders to the industry) by the successes of the 750-c.c. and 1100-c.c. small cars. One has only to look back to the time when the Sunbeam, Bentley, and Talbot successfully held their own against rivals. To-day, none of these firms build racing cars; and sports tourers are not fast enough, nor ever likely to be, to compete against a real racing machine. If Lord Wakefield had not financially helped Sir Malcolm Campbell to build the present "Bluebird," Great Britain would not hold the world's speed records for the flying mile and kilometre. Campbell himself spent all his own money for the early editions of "Bluebird," amounting to £10,000, if I am not mistaken. Now, private motorists cannot afford to spend that sum, and while individuals so far have kept our flag flying, the cost to-day is

getting too much for one man to afford. Therefore, we want a public subscription to raise the necessary amount and to design and build a team of large racing

cars which can beat all others. The S.M.M.T., no doubt, as representing the whole automobile industry, would subscribe a sum to start such a fund, if only to follow the example of France. There the French Automobile Clubs have subscribed £2000 for a similar fund to subsidise Bugatti and Delage to build racing cars to beat the Germans. We have the drivers, the designers, and the materials to build as fast cars as anybody else. Will not some patriotic soul help me to start this fund for British prestige and its attendant benefits to give more work for British mechanics?—as victory in international motor races has always produced additional orders for the victorious nation. It benefits the whole industry and not only individual firms.

No doubt many visitors to the recent motor-car exhibition at Olympia will remember the little red "sports" Fiat car on the stand of that famous Italian concern. On Nov. 6 and 7, Mr. Dudley Froy and Mr. J. Wren covered 1000 miles on the mountain circuit at Brooklands on this standard overhead-valved 995-c.c. "Balilla" sports Fiat two-seater, at an average speed of 55'11 m.p.h. This is so excellent a performance that it deserves recording as an achievement to be proud of. The average speed for the first day's run of 500 miles was 54'70 m.p.h., and 55'55 m.p.h. for the second day's 500 miles. Ordinary Ethyl petrol was used, so the compression of this tiny engine is not excessively high. Also, while the car had to be slowed down for the corners and hairpin at the fork, it actually began to touch 80 m.p.h. on the approach to the fork on the first day, and this speed from the Members' Hill to the fork was increased to 86 m.p.h. on the second day. I only mention this speed to convey the right impression of this Mille Miglia Fiat model, which quite justified the aim of Gordon Watney and Co., Ltd., the London

[Continued overleaf.]

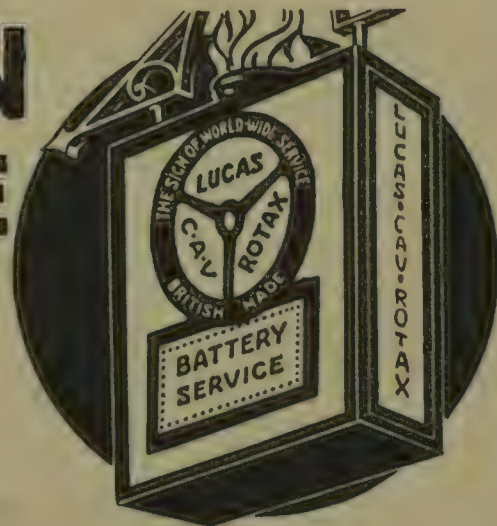


A 40-50 H.P. ROLLS-ROYCE CHASSIS WITH A HOOPER SEDANCA BODY: A MODEL IN BLACK THAT SEATS SEVEN INCLUDING THE DRIVER, WITH INSIDE WOODWORK VENEERED IN EBONY, SEMAPHORE TYPE SIGNAL INDICATORS LET FLUSH INTO THE MIDDLE PILLARS, AND A RADIO SET.



A HILLMAN MAKES LIGHT OF A SEVERE TEST: A TRIM-LOOKING "MINX" MODEL ON BWLCH-Y-GROES, THE NOTORIOUS MOUNTAIN PASS IN NORTH WALES.

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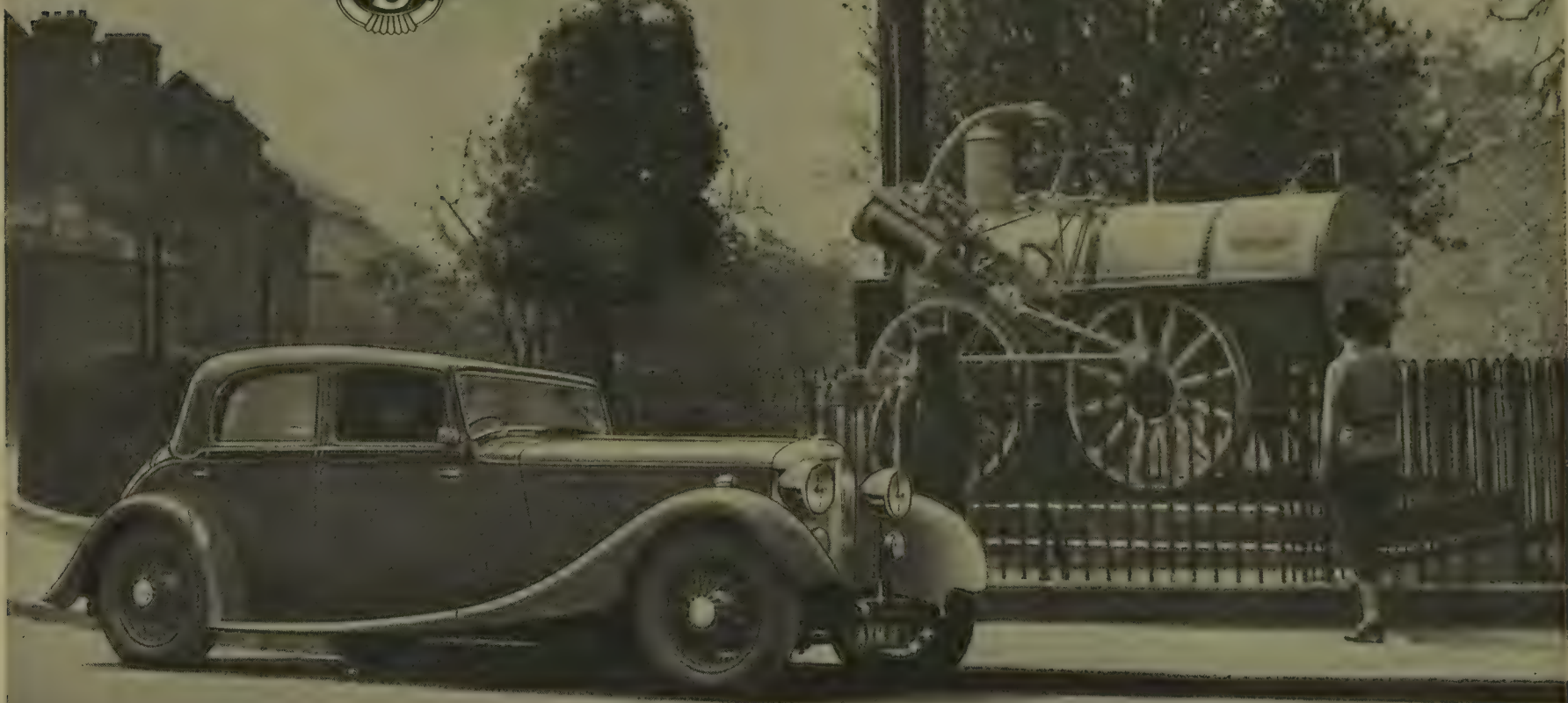
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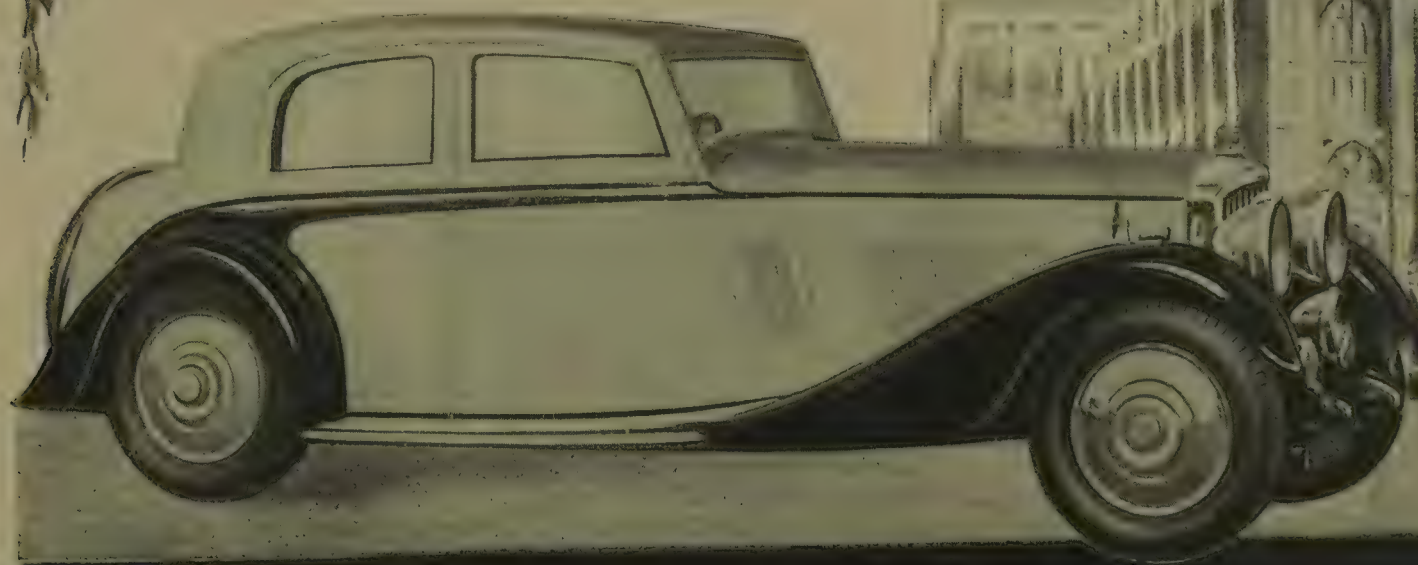
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at £248 is typical of the Rover range.

Excellence of finish, refinement of running and luxury of equipment are all part of its inbred quality. Outstanding road performance too:—66.7 m.p.h.—0 to 50 m.p.h. in 19 $\frac{2}{5}$ seconds—Braking 100%....independent road test figures which tell their own impressive tale.

THE ROVER COMPANY LIMITED, COVENTRY

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Continued.

Fiat agents in putting it through this gruelling two-days' test. Seeing is believing, especially with official timekeepers.

A comfortable carriage at a moderate cost is the desire of the average householder. I can recommend the £735 Humber Pullman to fill that bill, as it travels along without the occupants of any seat realising the speed or type of road over which one is proceeding. Usually it is only the front-seat passenger who can claim full comfort, as the rear places frequently give full notice of any uneven ground. Not so on this Humber Pullman,



A CAR WHICH COMBINES COMFORT AND UTILITY WITH AN EMINENTLY COMPACT AND UP-TO-DATE DESIGN: THE 1935 VAUXHALL, WHICH HAS AN ENTIRELY NEW BODY, HAVING A LUGGAGE-BOOT BUILT INTO THE DOWNSWEPT TAIL, AND CHROMIUM-PLATED, HORIZONTAL BONNET-LOUVRES, WHICH BLEND WITH THE FAMOUS VAUXHALL FLUTES.

whose rear seats provide cosy comfort to the users. While being able to seat seven persons as an occasional happening, six adult people can always ride in perfect comfort, as the two extra chairs in the rear compartment are able to accommodate passengers of 6 ft. in height in comfort, as there is ample leg-room.

One expects a certain amount of speed from the present-day 3 $\frac{1}{2}$ -litre engined car, so that this six-cylinder 24-h.p. Humber Pullman was asked to extend itself to 70 m.p.h. to see whether it was steady and comfortable at fast touring speeds. Here the suspension of this carriage proved its high quality, as there was practically no sway or swinging when taking corners at a fast rate, due to the auxiliary leaves in the springs damping out efficiently the road shocks, and the control on the steering column enabling the driver to vary the damping effect of the shock-absorbers to suit the load carried, the speed being travelled, and the condition of the road surfaces.

The Humber Pullman is a dignified carriage in appearance, luxuriously equipped, and very pleasant to drive. Whether owner- or chauffeur-driven, it is equally smooth in its performance, as the controls both for gears, brakes, and clutch work silently and smoothly, so it is practically impossible to make a bad start or noisy gear change or be jerked off one's seat through inconsiderate, sudden braking. The makers have so designed these components that they work smoothly as well as efficiently in their respective actions. Acceleration in this car is excellent, remembering that when full with passengers and usual luggage its weight is about 2 $\frac{1}{2}$ tons, so that the engine deserves all praise in jumping you from a crawl of about 10 or 12 m.p.h. to 40 m.p.h. within ten seconds, in its silent third speed. As synchromesh gears and an optional free-wheel make gear-changing simple and silent, one can run up the gear ratios from first, through second to third, and then top without any trouble, while coming down is equally



A CAR FOR THE SPORT-ENTHUSIAST: THE NEW DE LUXE FORD, AN "ULTRA-MODERN," STREAMLINED MODEL, WHICH WILL BE TAXED AT ONLY £7 10S. IN 1935.

simple. Also, the power available at the driver's command seldom requires him (or her) to come off top gear for main-road hills or drop below third speed for traffic crawls. But as the second speed is also synchronised, it is just as easy to come down to as third, and so ease up the engine if following a horse and cart. The result is that one puts up a high touring speed average without an effort or fatigue to the driver or passengers.



ROLLS-ROYCE
The Best Car in the World



By Appointment to
His Majesty the King



By Appointment to
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TREASURE.

Being an Appreciation of
"Modern Buried Treasure Hunters":

By Harold T. Wilkins.

(PUBLISHED BY ALLAN.)

ANY person — of the male sex, at all events — who has not, at some period or other, dug for treasure can scarcely be regarded as human; and the impression which this desultory book leaves on the mind is that the child who digs in the garden for doubloons or pieces of eight is as near to finding them as most of those who fit out elaborate expeditions to discover the caches of Captain Kidd or Henry Morgan. Who could fail to be excited if he found inside an old watch a tiny faded piece of parchment giving detailed directions for the recovery of "a tidy sum, at least 50,000 pounds in gold bars and coin," on a remote and romantic island? What disillusionment, however, to learn that it was the handiwork of an old seafaring man who "was very imaginative and had rather a flair for drawing maps and charts in his declining years"! He was not the only old salt who was "very imaginative." "In ports all over the Eastern seas, from Singapore and Manilla, to Yokohama and 'Frisco, you will find to-day seafarers who are sure they know of caches of immense treasure ashore on lonely beaches and

desolate islands, or sunken bullion wrecks in the waters of the South Pacific or off China. They have seen old charts with the imprint of Mr. Billy Bones, master of the *Walrus of Savannah*, who sailed the seas under Captain Flint, or crude sea-stained maps bearing the anchor-his-mark of Israel Hands who begged his

bread in the streets of old Wapping, what time poor Captain Kidd hung in chains at Execution Dock. Sometimes these yarns have a foundation of fact. The treasure-seekers are not always unscrupulous adventurers, or 'tattooed whisky-swallowers.' But they often have "rather a flair for drawing maps and charts," and there has been a constant traffic in these fascinating but mendacious documents. It is needless to say that there are always those who are ready to exploit financially this Stevensonian strain in human nature. Mr. Wilkins cites many examples of such frauds, and the newspapers constantly furnish new instances of them and new proof, if any were needed, of the infinite gullibility of the credulous. It is a very safe rule for those who desire easy money that if you have a sure thing for the Treasure Stakes, do not back it. Out of the innumerable "clues" assembled in this volume of plausibly-authenticated treasure, it is remarkable how few have ever led to anything; and yet many millions have been spent upon the search for this fairy gold, many lives lost, many ships cast away, and untold sufferings endured. Some, like the notorious C. H. Producers, have spent most of their lives in searching, with little success, but with undiminished faith.

The classic case is Cocos Island, which has perhaps a more persistent tradition of buried millions than any other

(Continued overleaf.)



A WEDDING GIFT FOR THE ROYAL BRIDE: A DRESSING-JACKET, EDGED WITH BUCKINGHAMSHIRE LACE, BEING MADE UP BY THE INMATES OF THE HOSTELS FOR CRIPPLED AND INVALID WOMEN WORKERS AT DENMARK HILL.

We published in our issue of November 10 a photograph of the dressing-jacket, edged with Buckinghamshire lace, which was the wedding gift to Princess Marina from the Buckinghamshire Lace Association. The lace was made at Long Crendon, and is a reproduction of a pattern made for the marriage of Princess Mary of England to William of Orange, the design comprising a rose for England and a tulip in compliment to the Dutch Prince. It is interesting to note that the dressing-jacket was made up by workers of the Hostels for crippled and invalid women workers at Denmark Hill, S.E., where the girls are trained to do most beautiful lingerie and embroidery. We here give a photograph of workers of the Hostels at Denmark Hill putting finishing touches to the dressing-jacket.



In this vital matter of health and beauty insist on Wright's, the *only* toilet soap to receive the Blue Seal of Merit (highest award) of the Institute of Hygiene. The new, larger 6d tablet also comes in boxes of three at 1/6. Look for the maroon-and-yellow pack and the name

WRIGHT'S coal tar **SOAP**



PYORRHOEA?—not me!

WHEN I was eighteen, old bird, I could hardly touch my gums but they bled. Felt bad? You bet I did—like nothing on earth. Then I got Forhan's for the Gums. No, it wasn't Pyorrhœa yet—though it was a near thing. Forhan's cured me and now I wouldn't miss it for a fiver. Forhan's costs more? What's that to the cost of being poisoned? It's a first-class toothpaste anyway, and a tube of Forhan's will last you a couple of months; two days a penny isn't much. *At all chemists.*

Forhan's FOR THE **gums**

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Wine of Scotland

THE palate favours natural goodness and the "inner man" feels the benefit of it, which accounts for the pleasure one gets from a draught of 'YOUNGER' and the glow of satisfaction which results from it.

WILLIAM YOUNGER'S
Scottish Ale

THE BEER WITH THE BOUQUET
BREWED IN EDINBURGH SINCE 1749
AND OBTAINABLE THROUGHOUT THE WORLD

*Why not get YOUNGER at home and at your Club?
Ask your wine merchant.*



(Continued.)

spot except Trinidad (not the greater island of that name). It has been believed for more than a century that the great treasure of Lima, captured from Spanish ships by pirates (a certain Captain Mary Thompson, of the *Mary Dear* or *Mary Dyer*, usually figures in the story), was buried on this forbidding and inaccessible islet; and there are also many stories of a second treasure of one Benito Bonito, who, to judge by his engaging name, certainly *ought* to have buried countless riches somewhere. There have been many "charts," "clues," and "secrets" of the Cocos treasure, and expeditions have, in unbroken succession, ransacked it. The most recent enterprise of this kind was advertised only a few months ago. Great excavations have been made, whole cliffs have been blasted away. Nothing has been found except land - crabs, yellow fever, and other tropical hardships. A German solitary who lived on the island for some twenty years must have developed a ripe strain of cynicism about his numerous visitors. It may be that there was never any Peruvian treasure on Cocos; it may be—and Mr. Wilkins suggests that there is some reason to think—that it was long ago removed by successful seekers who naturally desired anonymity.

No less pertinacious have been the repeated attempts to find "lost cities" and fabulous stores of gold in the terrible country of the Mexican border and the Colorado desert. No lure appears to be more powerful than that of the "lost mine": we hear of it in Brazil, Nevada, Australia, and South Africa; faith has not been entirely lost even in the Queen of Sheba's mines; while Alaska can boast a whole "mountain of gold." "Lost cities," especially in the Sahara, are also a favourite quest. Many characters

of history are supposed to have deposited treasure of incalculable value—Jenghis Khan, Lobengula, Maximilian of Mexico, King Prempeh, and even Paul Kruger. Whether the hoarded millions of India have been exaggerated or not, it is difficult to say. It is commonly believed that in jewels alone the wealth of some Indian Princes reaches fantastic proportions, and "Sir Harry Goschen, of the National Provincial Bank of England, said, in May 1933, that about £600,000,000 worth of gold were hoarded in India."

It would be a mistake to suppose that all stories of vast concealed treasure are purely fictitious. There

seeking is one of the industries of Peru." The same may be said of Brazil and Bolivia, and repeated attempts at dredging have failed to dispel the tradition of great wealth in the Lake of Guatavita. Yet little has been found. Producers claimed to have located the Jesuit treasure of Caballo Cunco, "in the midst of jaguars, pumas, and foxes," and guarded by asphyxiating deposits of strychnine. According to his own account, he was compelled to abandon the enterprise after initial success on account of illness, accident, treachery, and the natural obstacles of the country.

Canada, the United States, Central Asia, and many tropical islands, all have their characteristic El Dorado legends, some of them probably not without foundation. And the hidden wealth of the earth, it need hardly be said, is nothing to that of the sea. We are no longer in the realm of fantasy when Mr. Wilkins tells us of many wrecks with precious cargoes, and of the ingenious attempts which have been made to recover them. There are recent and well-known examples of

the remarkable success which modern engineering can achieve in this most fascinating, but most arduous, form of treasure-hunt.

This book* is to be regarded primarily as an industrious collection of fairy-stories and a history of human avarice and credulity. It would be more attractive if it were not constantly defaced by the worst mannerisms of American journalism.

* "Modern Buried Treasure Hunters." By Harold T. Wilkins, Author of "Treasure Hunting," "Pirate Treasure," "Hunting Hidden Treasure," etc. With a Foreword by Sir Malcolm Campbell. (Philip Allan; 10s. 6d.)



THE GOLD QUILL PEN WITH WHICH THE DUKE OF KENT SIGNED THE MARRIAGE REGISTER ON NOVEMBER 29: A GIFT FROM THE CHARTERED INSTITUTE OF SECRETARIES.

The Duke of Kent, after his marriage on November 29, signed the register with this quill pen, mounted with gold, which was given him as a wedding present by the Chartered Institute of Secretaries. The presentation was made at York House on November 16.

seems little doubt that the soil of Mexico contains many such deposits, and not a few valuable finds have been made by mere chance. Nor is it possible to question the abundant evidence of the immense mineral wealth of the Incas. There is a strong tradition, not in itself improbable, that when Pizarro treacherously murdered the Inca Emperor Atahualpha, great accumulations of valuables were hidden from the invaders, who had already drawn from the country riches beyond the dreams of avarice. Consequently "three hundred years have not sufficed to eradicate the notion that enormous treasures are concealed within the fortress of Cuzco," and, indeed, "treasure-



A Cake

and especially a Wedding Cake

to be perfect, needs the finest of all currants

GREEK CURRANTS

The Royal Wedding Cake, made by Messrs. McVitie & Price, of Edinburgh, contains delicious currants from the native land of Princess Marina. These currants were specially sent from the great currant-growing districts of

Greece. It is the goodness of these little black grapes that adds such wonderful flavour and quality to all your Christmas Puddings and Cakes. Use plenty of Greek Currants throughout the festive season.





A SEASONAL note in hairdressing! Our illustration shows the light, delicate touch which is the correct and smart note in hairdressing this winter. This lightness in hairdressing is now most important in order to give the head a very gracious appearance, compatible with the more stately and elegant dresses of the day. Should you wish to change the style of your hairdressing—not a difficult matter under the guidance of experts—then our coiffure artists are at your service.

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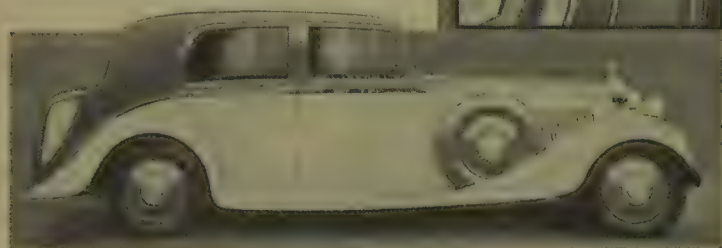
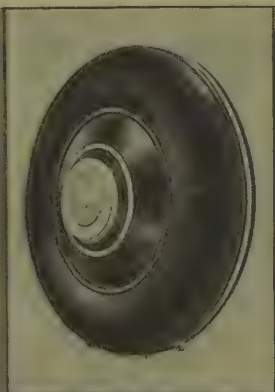
Ace

SUPER WHEEL DISCS & METAL TYRE COVERS

CHOSEN WHERE QUALITY COUNTS

Ace Fashionable Wheel Equipment will add distinction to your car, completely eliminating tedious spoke cleaning, and protecting the spare tyres from deterioration due to exposure. . . . Decide now to fit these quality accessories which have given full satisfaction to countless owners. Types are available for all cars, and full particulars and prices are contained in our latest illustrated lists, which will be sent post free on request.

The Ace-Schrader Valve Extension is an exclusive feature now standard on Ace Super Discs of the locking ring type. It enables the tyre valve to be most conveniently operated from the outside of the disc by simply removing a small cap. The illustration clearly shows the arrangement of the extension.



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IN EGYPT AND THE SUDAN**

There is no loss on exchange and with lower Hotel costs, the finest value is provided for a Winter Holiday

The Romance of Egypt



The land of the Pharaohs possesses the fascination of antiquity; it also possesses a climate that makes it an ideal health resort, and

a rare atmosphere of romance. At sunrise its beauty of colouring is indescribable . . . at moonrise the pyramids and temples are awe-inspiring in their majesty.

The best way to see Egypt is to travel up the Nile on one of Cook's luxurious Nile steamers.

A tour to Egypt, including a voyage on the Nile, costs £73:15—for 35 days.

The Mystery of the Sudan

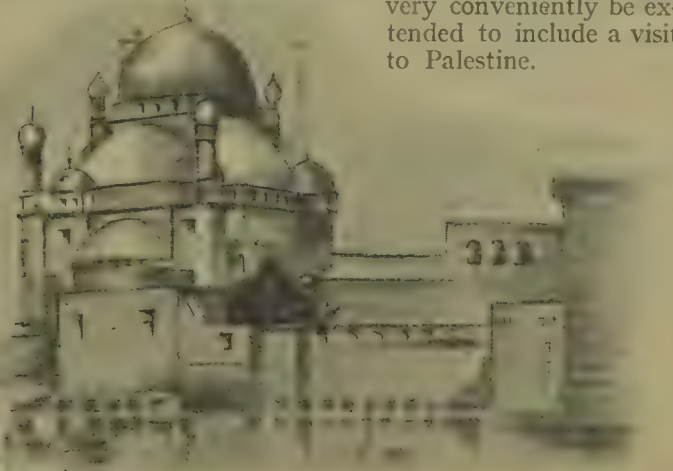
This land of deserts, tropical forests, and odd customs is still very little known. Shrouded in mystery, the Sudan yet offers modern comforts and methods of transportation. It is one of the most accessible of the countries where big game still exists in appreciable numbers. One can reach this enticing country by way of the Nile, or by ocean liner, through Port Sudan, on the Red Sea.



Egypt and the Sudan, 50 days for £96:10:0.

And Palestine too—

Spring, in the land that pilgrims have visited for centuries—the land where the marvels of the New Testament were witnessed by wondering multitudes. A holiday in Egypt can very conveniently be extended to include a visit to Palestine.



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TRAVEL**

For particulars of holidays in any of the above countries, ask for "WINTER SUNSHINE," Cook's handbook of winter and spring tours. It is free on request, from any office of

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Anti-vibration
Engine
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Full Aero-lined
Coachwork

Inter-axle
Seating

Central
Lubrication

Air-liner
Frame Bracing

Flashing
Acceleration

Low Centre
of Gravity

Hair-line
Steering

Permanent
Jacking
System

Braking under
30 ft. from 30
m.p.h.

ENTIRELY new Riley designs are sufficiently infrequent as to cause a genuine stir throughout motoring circles on their introduction.

They are infrequent because a basically good design—the Riley “Nine,” for instance—continues good much longer than a “yearly model” (the kind of car, incidentally, that Riley does not make).

From 0 to 70 m.p.h. this new $1\frac{1}{2}$ Litre Riley behaves better than any other car. For its owner it makes the world both smaller and safer. To say that a Riley car is fast is to affirm that grass is green, but this new model is definitely very quick indeed.

A combination of unique features make it rock steady at all speeds. Its acceleration and stopping power are quite amazing; and as far as appearance is concerned it would appear that Riley designers have an uncanny flair for producing cars that are unmistakably modern yet almost romantic in their beauty.

This, definitely, is the car for the new road conditions. In a repressive atmosphere it is the one model that comes smiling through.

Falcon Saloon £335. Kestrel Saloon £345. Dunlop Tyres and Triplex Glass. £9 tax from January 1st, 1935. Catalogue from Riley (Coventry) Ltd., Coventry.



$1\frac{1}{2}$ Litre

THIS SEASON'S BIG EVENT

THE WORLD OF THE KINEMA.

By MICHAEL ORME.

THE RETURN OF ROMANCE.

HOW we cling to our fairy-tales! Life that becomes every day more beset with problems, personal and national, crises so persistent that Mr. Nuttall's definition—i.e., “the point when an affair is arrived at its height and must soon undergo a change for better or for worse”—no longer represents the modern interpretation of the word, cannot stifle in the human breast the age-old longing for colour, pageantry, true love, high adventure, or, to put it all into one word—romance. Romance is the backbone of entertainment, always has been, and always will be. We are told that the present unmistakable revival of romance is the answer to a quest for escape from a drab world. But the world is not drab.



“THE IRON DUKE”—AT THE TIVOLI: MR. GEORGE ARLISS AS THE DUKE OF WELLINGTON IN THE MUCH-DISCUSSED NEW GAUMONT-BRITISH FILM.

Difficult, dangerous, if you will, but not drab. With the sound of wedding-bells still in the air, and everybody still stirred to unwonted excitement by a royal love-story, don't tell me the world is drab, nor that romance has had its day. It has lain dormant for a time in the theatre and in the kinema for several reasons. You may trace its partial eclipse to a phase of the mass mind, a temporary satiety born of an overworked form of entertainment, a tendency for the genuinely romantic to degenerate into the merely pretty-pretty or the mawkish, and, above all, to the imperative necessity for change when a given formula grows stale. At its best, this unwritten law represents the preoccupation of the creative artist with the progress of his art. A René Clair who undertakes each new piece of work in the spirit of a beginner breaks a fresh lance in the cause of art. At its second best, the showmen of the studios respond to the demand for change by their diligent search for novelty and sensation in the name of their craft. In both cases, the desire is to avoid stagnation, whatever the incentive may be. The screen has had a prolonged spell of crook-drama, murder-mystery, rackets of all sorts, and sophistication; so prolonged, indeed, that something was bound to happen to break away from the hard-boiled and the lurid: just as, many years ago, painters broke away from the smooth perfection of the Winterhalter portraits; and, more recently, the purveyors of kinematic entertainment found the time ripe for realism. There is room for every type of drama on the screen, and the wheel, in its turning, will continue to scatter stray examples of this or that school.



EMPTY PLACES AT DINNER IN THE OFFICERS' QUARTERS AFTER THE BATTLE OF WATERLOO: MR. GEORGE ARLISS (CENTRE) AS THE DUKE OF WELLINGTON IN “THE IRON DUKE.”

As predicted in our issue of November 3, where we gave photographs of the film on two pages, “The Iron Duke,” Mr. George Arliss's first British film, had its première at the Tivoli last night, November 30. The Prince of Wales arranged to be present, and the proceeds of this special performance were devoted to the Hospital for Sick Children, Great Ormond Street. The film will be seen by the Duke and Duchess of Kent in the temporary cinema theatre for two which has been fitted up in the indoor squash racquet court of Himley Hall for their honeymoon visit.

Now the wheel has been set in a new groove, or, let us say, in an old groove with a difference. Hollywood's purity campaign, of which we hear so much, may be genuinely concerned with our moral uplift. I am not inclined, nor would it serve my purpose, to argue the matter, but I do contend that, consciously or unconsciously, the movement on behalf of cleaner films is undoubtedly a powerful lever for romance. Personally, I do not think it has been more than partially responsible in dictating the present tendency of screen entertainment. We have but to observe the changing aspect of theatrical fare to see which way the wind

[Continued overleaf.]



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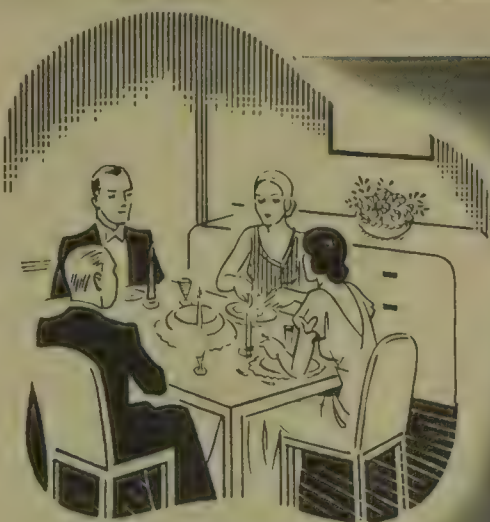
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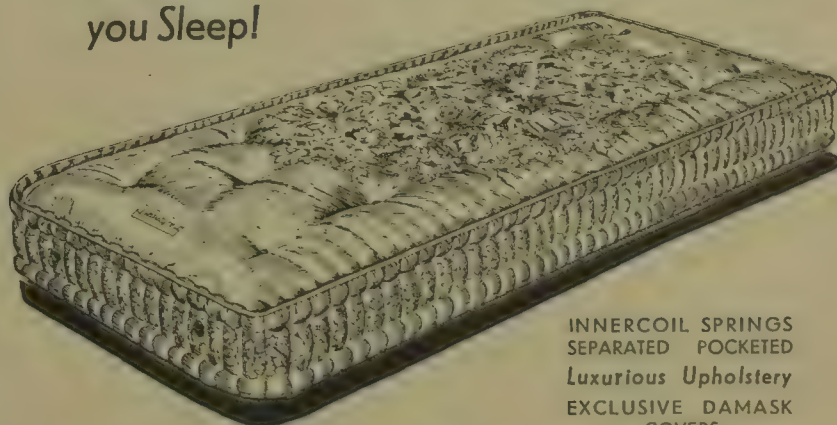
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Continued.

blows; and, however firmly we who have the future of the kinema at heart may insist on separating its art from that of the theatre, there is no such dividing line between film- and playgoers when it comes to the gauging of public taste. Therefore, certain indications of which I am assured, and which have come under my own notice, of a return to the theatre of the grand manner, the *panache* and substance of romance coinciding, as it does, with the turn of the tide in the kinema, would seem to point to an actual demand on the part of the audiences, as well as a definite and perhaps necessary policy on the side of the producers.

Consider two of the most obstinate successes of the autumn: "One Night of Love" and "Blossom Time." Both, of course, are cleverly devised vehicles for first-class singers, and in "Blossom Time" Herr Richard Tauber's golden voice is certainly superior to the picture's actual story value. Yet the simple tale of Schubert's unrequited love has at least a certain measure of romantic glamour, and is definitely based on heart-appeal. "One Night of Love," a picture that has reaped universal praise in the Press, as well as from every type of filmgoer, combines romance with its twin sister, melody, for our delight. The charm of the picture lies not only in Miss Grace Moore's vocal contributions, lovely as they are, but in a story that is gay and tender, a story made up of humour, pathos, and—romance. Mr. Tullio Carminati's personal triumph in this production is sufficient proof that this outstanding hit is not one of song alone, for he does not sing a note. But his is essentially a romantic figure. To his sense of humour and of character he adds that quality of personality that needs the fine flourish of the romantic film. He has come into his own again with the turn of the wheel.

I do not for a moment suppose that the spirit of romance now abroad will spare us the sugary sentimentalities of the novelettish love-story, nor that it will refrain from blunting the edges of drama originally cast in a stronger mould. Yet you cannot stem the tide because it might cast up rubbish on the beach. Rather would you revel in the fresh and invigorating breezes that it brings. The historical play, with its free distortion of actual facts, the film of high adventure, even the unabashed period melodrama such as "The Scarlet Pimpernel," which will shortly come to town, with Mr. Leslie Howard as its picturesque hero—what are all these but a response to the desire for spacious romance, for a gallant swashbuckling business with a flavour of authenticity about it, if possible; at least a sort of magnified and magnificent reality? Romance, resplendent and

flaunting its banners proudly on large canvases befitting the big stars, the Conrad Veidts, the Greta Garbos; the actors and actresses with a *flair* for the plastic and the

true pictorial expression of every emotion! We live in an era in which mass imagination is fed continuously on events of world-wide importance and achievement of almost miraculous proportions. No wonder, then, that the public turns for relaxation to a drama commensurate in scope, in colour, in movement, in something akin to the magic of the fairy-tale—to Romance.

DOCUMENT AND DRAMA.

At a recent private showing of six short super-films, produced under the direction of Mr. John Grierson and presented by New Era Films, it was made evident that the documentary film is undergoing a change, as well as the fictional. Here, obviously, romance, in the strict meaning of the word, is held at bay by the actuality of the subjects exploited and by a strict adherence to fact, which embodies the whole purpose of such pictures. But the dramatic impetus given to these vivid, lovely, and exciting slices of life, by clever cutting and the handling of sound, does undoubtedly invest them with the colour, if not with the inexactitudes of romance. "Weather Forecast," which was chosen by the Film Society to represent British documentary films at the inauguration of the society's tenth season, is a wonderful example of drama extracted from an everyday occurrence. Directed by Miss Evelyn Spice, this chronicle of low depressions and gale warnings does not eliminate commentary altogether. Wherever possible, however, she makes use of natural sounds and dialogue, working up to a symphony of storm, with a choral background of telephonic messages—"I have a gale warning for you"—to every coastguard station. The result is as thrilling as any piece of fiction. Miss Spice's "Spring on the Farm" follows the daily round of the farmer when the year is young. It has a lyrical beauty, an enchanting spirit of youth, skipping playfully at the heels of common toil. Mr. Grierson, whose sense of drama vitalises everything he touches—witness his memorable "Drifters," the classic pioneer of the present-day instructional film—has contributed another seapiece to this series, "Grantont Trawlers," fresh and vigorous in treatment, getting us into intimate touch with the fishermen as they call to each other over their catch, and close to the tumbling waves, with the cry of the greedy gulls in our ears. Herein lies the strength of this new movement towards the dramatic in sound and pictorial presentation in the documentary film. In its deliberate appeal to the imagination, it lends to its instructional content the impact and *crescendo* of drama.



"THE MERRY WIDOW" AS A SOUND-FILM: THE MOST FAMOUS OF MUSICAL COMEDY WALTZES AS DANCED ON THE KINEMA SCREEN.

Directed by Ernst Lubitsch, the M.-G.-M. film version of "The Merry Widow," with Jeanette MacDonald as Sonia, Maurice Chevalier as Danilo, and Edward Everett Horton as the French Ambassador, began its run at the Empire Theatre on November 23. Our photograph shows the scene of Franz Lehár's "The Merry Widow" waltz—the most famous of musical comedy dances.



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NOTES FOR THE NOVEL READER: FICTION OF THE MONTH.

BUCHAN'S *Life of Montrose* impressed Margaret Irwin so much while she was writing "Royal Flush" that she could not get it out of her head. Hence "The Proud Servant," that adapts Montrose's story to fiction. It is written with a fine perception of "the valorous and happy gentleman" who carried the inspiration of a poet through his career, and whose fighting blood, inherited from an ancestry of almost royal importance, swept him to the victories that saved Scotland for King Charles before the fateful September of 1645.

The book opens with the fourth Earl, and Margaret Ruthven, his wife, who died when James Graham was six years old. It must have been from her strange and lonely soul that her son derived his poetic gift. Miss Irwin lingers over green years, boyhood and early manhood, inserting into them clear outlines of the men who were brewing the storms of the Great Rebellion. Laud stands out at the Scottish Coronation, a "single small, conscientious priest," the low-born man who was more mischievous in effect than the five hundred greedy English nobles of Charles's train. There are many such significant touches. We see "the unlucky isolation" of the King's mind; the cold spirit of Argyll burning hot in revenge; Huntly, the superb scatterbrain, and "the trouble with the Gordons was that they were romantic." "The Proud Servant" aims high, and is successful. It does gallant service to a noble memory, and it furnishes a many-coloured setting for one of the greatest figures in Scottish history.

Hans Fallada takes his own way with the German criminals in "Who Once Eats Out of the Tin Bowl." They are starkly foul-mouthed and vicious; it is for the reader to take that or leave it. His intention has been to commit the complete Willy Kufalt to paper; and he has done it with genius. He concentrates on the haplessness of his burglars and murderers, and the callousness with which Society meets their desire to revert to respectability. Once a man has served his time he is theoretically free to work: actually, according to Herr Fallada, he is driven back to prison, since there only he can be at peace. Life was not too bad in gaol, Kufalt reflected, when he was back again. A prisoner lost his freedom, it was true; but what was freedom to a man with every hand against him? The sharpest edge of the author's irony is turned upon the institutional machinery that paralysed a well-intentioned Governor, and the smug villainy of the managers of the charity home who exploited Kufalt and his companions to their own profit. Humour there is in this scathing book; but it is a humour to make the angels weep. Kufalt is the lost child with the passions of a man, the lost child for whom there is no place in the world.

A similar thought lies at the root of "Jonah's Gourd Vine," by Zora Neale Hurston, which is a vital interpretation of the American negro. Here again there is the man who remains a child, with the difference that



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Mrs. Hurston's lovable negro does not rebel against social injustices. His struggle is with himself. The white men are summed up with the resigned wisdom of the simple. White folks know much about coloured folks, but—"dey some things dey aint tuh know. Dey thinks wese all ignorant and dey thinks wese all alike and dat dey knows us inside and out, but you know better." That is one negro counselling another. It has been left to Mrs. Hurston to instruct us about her own people, that we may know better. The comparative analysis of racial psychology is unobtrusive, but it is cleverly bound up with the action of the book.

The writing of Ronald Fraser's new novel, "The Ninth of July," moves with the measured beauty one expects from him. The communing of Francis with his aesthetic spirit pervades it. The character of the hysterical Alexandro Gonsalvez Rosas is a little masterpiece. Mr. Fraser's Argentina of the endless plain and the fated herds stimulates Francis's search for the eternal values, where the young man goes farther than many of us are likely to be able to follow. The mystical assurance of Mr. Haronubu flows smoothly in an afternoon of extraordinary brilliance, incongruously preceded by tea and cakes and bread and butter. It takes a rare artist to keep the drama stirring in a novel of this complexity. It is sufficient to say that the movement of "The Ninth of July" is not less striking than the marvellous quietude with which it ends.

It is improbable that the audience that revelled in "The Salzburg Tales" will relish "Seven Poor Men of Sydney." The contrast between the Salzburg scene and the ragged fringes of Sydney is too extreme. Besides, Christina Stead is not out to amuse; she is intent on an exposure of the waste of plain men and sensitive men under existing social conditions.

Michael Baguenault was born at Fisherman's Bay, where the big ships passed by, up and down to Sydney. [Continued overleaf.]

BOOKS REVIEWED.

- The Proud Servant.* By Margaret Irwin. (Chatto and Windus; 8s. 6d.)
Who Once Eats Out of the Tin Bowl. By Hans Fallada. (Putnam; 7s. 6d.)
Jonah's Gourd Vine. By Zora Neale Hurston. (Duckworth; 7s. 6d.)
The Ninth of July. By Ronald Fraser. (Cape; 7s. 6d.)
Seven Poor Men of Sydney. By Christina Stead. (Davies; 7s. 6d.)
Bid Time Return. By Dorothy Easton. (Secker; 7s. 6d.)
Two Fools. By George A. Birmingham. (Methuen; 7s. 6d.)
How Like an Angel. By A. G. Macdonell. (Macmillan; 7s. 6d.)
Mystery Villa. By E. R. Punshon. (Gollancz; 7s. 6d.)
The Secret of the Sandbank. By Josephine Plaim. (Thornton Butterworth; 7s. 6d.)
Murder of My Patient. By Mignon G. Eberhart. (Bodley Head; 7s. 6d.)
The Crooked Lane. By Frances Noyes Hart. (Heinemann; 7s. 6d.)

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The sea and the wind and the stars were his inheritance; he was a dreamer who felt he had the secret of greatness in him. A poor man, he was drawn to other poor men, with his nerves quivering. "A drained face, full of want, penury and hopelessness . . . a submerged face"—there is the portrait of one of them at twenty-one. They revolved in an industrial underworld, that was muddled and mismanaged by individual stupidity. Miss Stead describes the mean streets of Sydney where the poor live as the worst slums of Camden Town reproduced down under. The seamy side of the Australian city, if it has not been exaggerated by a hypersensitive artist, seems to stand very much where it did when Henry Lawson wrote about it thirty years ago. "The Seven Poor Men" is a protest that such things should be, poured out with confusion, and starred with passages of uncommon beauty. It is congested, immature, but it is a fine book. As an observation of working men at grips with intolerable distresses in a new Commonwealth it is deeply disturbing.

"Bid Time Return" by Dorothy Easton, is the story of an egotist. If there is one thing more certain than another, it is that the passionate egotist defeats his own ends, which is demonstrated by the cumulative unhappiness that surrounded George Hereward Gale. The subconscious causes of volcanic tempers are not mysterious in these days, and yet family histories continue to be strewn with their disastrous consequences. Miss Easton has planted the Gales in a village, the very spot where everybody is bound sooner or later to see the volcano in eruption. "Bid Time Return" is a good novel. The tension between Mr. Gale and his son and daughter is very true to life, and the tragedies of the two wives point the obvious moral.

The worthy gentlemen in "Two Fools," by George A. Birmingham, were delivered from their folly by a convenient accident. Their attempted knight-errantry was desperate, but it has been handled with the incomparable ease of the Birmingham art, which never fails to ride lightheartedly over a ticklish situation. We have no intention of giving away the plot: it is enough to commend "Two Fools" warmly to everybody who enjoys shrewd wit in an engaging novel. For the same reason A. G. Macdonell's "How Like an Angel" should not be missed. The politicians are fair game to both authors. Mr. Macdonell lays about him with great liveliness. When Hugo, who had been brought up on a Pacific island by an English, a French, and a German clergyman, arrived in England he had a marvellous



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time, though it was not in the least the one for which the pastors had conscientiously prepared him. They knew nothing of the way the film world wags, or of publicity stunts, or the B.B.C., and the Imperial embarrassments



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of a Test Match. Western civilisation looks remarkably silly by the time Mr. Macdonell has done with it.

This being the fireside season, the time is appropriate for detective stories with plenty of reading in them. For first choice of intelligent thrillers, you may take E. R. Punshon's "Mystery Villa."

Mr. Punshon's admirers will like meeting Bobby Owen again. Sergeant Owen—promoted for his good work—would not have described himself as a brainy man; his strong point in the Brush Hill business was sticking fast to a particularly odd and obscure affair until the crime he suspected to lie behind it was brought to light. Who does not know the utter forlornness of a suburban residence where the house-painter no longer paints, and weeds grow in the garden, and dustmen have ceased to call? Or the rumours that get about because a recluse is said to be living in it? That was Mystery Villa as Bobby first happened upon it. The mystery was sad and dreadful. Mr. Punshon's style invests his book with charm, apart from the interest and excitement of an excellent story.

"The Secret of the Sandbank," by Josephine Plain, begins with a body found tied up in a sack and washed inshore with the tide. The body had been present in the life at a country house a few hours before, as a nasty young woman whose sudden end was a good riddance. But still,

decent people cannot sit down and accept a violent good riddance, even if the police were not on the alert.

The red-haired Nurse Keate reappears in Mignon G. Eberhart's "Murder of My Patient." Miss Keate opens, as she says, "a door which led to horror," in the Thatcher patient's house. The Thatchers knew the murderer was one of themselves. Which one? That is what the nurse lays herself out to tell the public. In "The Crooked Lane," by Frances Noyes Hart, the people are more than chatty; they are garrulous. But the death and the love affair are artistic, and the young man from Vienna is just the well-bred person to conduct investigations tactfully in the Washington diplomatic circle.

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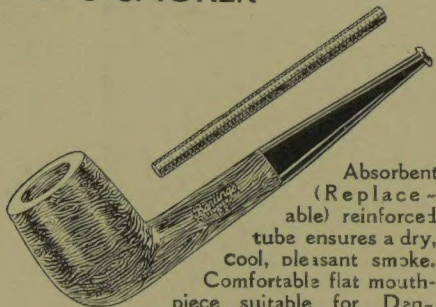
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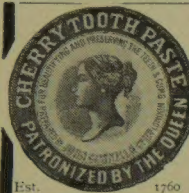
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